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THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

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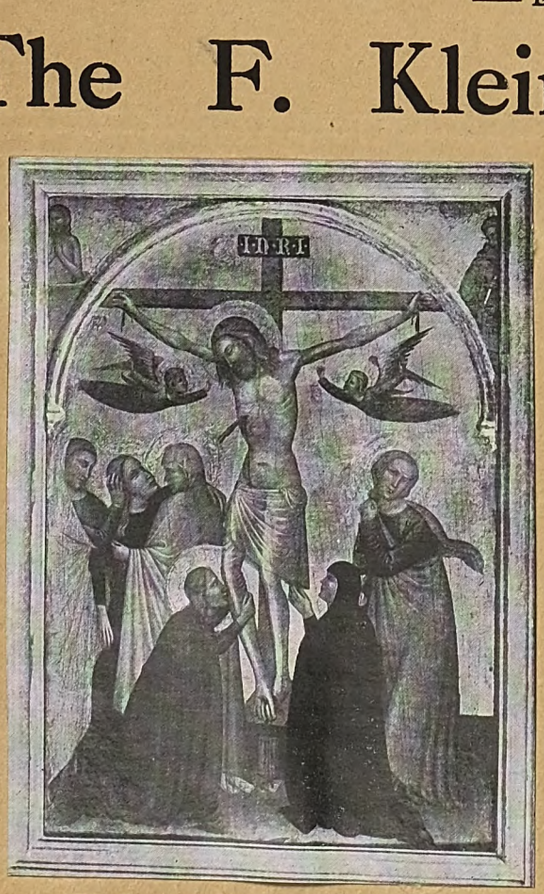

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PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the present month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

BATSFORD.

GLASIER (R.). *Historic Textile Fabrics, A Short History of the Tradition and Development of Pattern in Woven and Printed Stuffs.* 120 pp. ill. + frontispiece in colour and 104 pl. 21s.; JOURDAIN (M.). *English Interiors in Smaller Houses, from the Restoration to the Regency, 1660-1830.* 202 pp. with 200 ill. 24s.

BELL.

LAW (ERNEST). *Kensington Palace historically and critically described and illustrated, with a guide to the State Rooms and Gardens and a Catalogue of the Pictures.* 134 pp. + 12 pl. 2s. 6d.

BRITISH MUSEUM.

DODGSON (CAMPBELL). *A book of Drawings formerly ascribed to Mantegna, presented to the British Museum in 1920 by the Earl of Rosebery, K.G., K.T.* 16 pp. + 26 pl. £2.

INSTITUT D'ESTUDIS CATALANS: SECCIÒ HISTÒRICO-ARQUEOLÒGICA.

Anuari MCMXV-XX. Vol. VI. Part I, 422 pp. fully ill. + 2 pl. (1 in col.); Vol. VI. Part II, 423-958 pp. fully ill. + 3 pl.

KLINKHARDT AND BIERMANN, LEIPZIG.

BRAUN (EDMUND WILHELM). *Die Silberkammer eines Reichsfürsten (das Lobkowitzsche Inventar).* 32 pp. + 36 pl. 15 frs. (Swiss); ROHDE (ALFRED). *Die Geschichte der wissenschaftlichen Instrumente vom Beginn der Renaissance bis zum Ausgang des 18. Jahrhunderts.* 120 pp. with 139 ill. 4s. 8d.

KRYSTALLVERLAG, VIENNA.

SCHMITZ (H.). *The Vienna Collection of Tapestries.* 20 pp. + 44 pl. (20 in colour).

MATHEWS.

LANDSBERG (A. C.). *Tumult and Order.* 64 pp. + 1 pl. 3s. 6d.

MURRAY.

LANE (LT.-COL. W. H.). *Babylonian Problems.* 350 pp. ill. + 13 pl. and 2 maps. 21s.

PRINT SOCIETY: BATSFORD.

HUBBARD (E. HESKETH). *On Making and Collecting Etchings.* (Print Society Publications, No. 1.) 184 pp. + 13 pl. Second edition, 21s.

VAN KAMPEN, AMSTERDAM.

HENKEL (M. D.). *De Houtsneden van Mansion's Ovide Moralisé, Bruges 1484.* 44 pp. ill. + 34 pl.

PERIODICALS.

WEEKLY.—The Architect, 2840-2; Der Sammler, 17-21.

FORTNIGHTLY.—Beaux-Arts, 9-10; Der Cicerone, 9-11.

MONTHLY.—L'Amour de l'Art, iv, 3, 4; Le Arti Decorative, 1: Art in America and Elsewhere, xi, 3, 4; The Arts, iii, 5; The Art Trade Journal, 216; Belvedere, iii, 7-10; The Bulletin of the Cleveland Museum of Art, x, 5; Bulletin of the Metropolitan Museum of Art, xviii. 5; Bulletin of the Worcester Art Museum, xiv., 1; Dedalo, iii, 12; iv, 1; Drama, 28, 29; Europe, 4, 5: Gazette des Beaux Arts, 736, 7; Pennsylvania Museum Bulletin, 77; La Revue de l'Art, 245, 7.

BI-MONTHLY.—L'Arte, xxvi, 2, 3.

QUARTERLY.—The Embroideress, 6; Jahrbuch der preussischen Kunstsammlungen, xxxiv, 4.

CATALOGUES AND PAMPHLETS.—British Museum. *A Guide to English Pottery and Porcelain in the Department of Ceramics and Ethnography,* 136 pp. ill. + 19 pl., 2s; Hill (G. F.) *A Guide to the Exhibition of Medals of the Renaissance in the British Museum,* 84 pp., ill., 2s.; City of Birmingham Museum and Art Gallery. *Illustrated Catalogue of Paintings . . . in the Art Gallery . . . and Elsewhere,* 278 pp. + 32 pl., 1s.; Cleveland Museum of Art. *Seventh Annual Report,* 1922; Metropolitan Museum of Art. *Loan Exhibition of the Arts of the Italian Renaissance,* 1922; Museum of Fine Arts, Boston. Gilman (Benjamin Ives). *Museum Ideals. Index;* National Art-Collections Fund. *Nineteenth Annual Report,* 1922; Pennsylvania Museum. *Circular Industrial Art Department,* 1923-4; Laurie (A. P.). *The Pigments used in Painting "The Rosslyn Missal" in the Advocates' Library, and the Celtic Psalter, D.p.,* 111, 8, *in the Library of the University of Edinburgh.*

Reprint from "The Antiquaries' Journal," July, 1923. Read (Sir Hercules) *International Archæology.* [This reprint from the July number of the Journal consists of an address entitled "International Archæology," read to the Society last April by the President, Sir Hercules Read. It is mainly a protest against the practice of conceding to archæologists of any one nationality the right to excavate in such fields as Afghanistan and Egypt. According to information received since the address was delivered, the Afghan concession to the French will not exclude British archæologists. As to Egypt, the negotiations between the French and ourselves had at the time of publication of the pamphlet reached a stage that enabled the author to say: "... so I trust that this somewhat unnecessary storm may soon abate." The value of the pamphlet is that it makes very plain the political considerations involved in the archæologists' foreign schemes. Everyone will agree that not nationality but scholarship, energy and the possession of funds should determine the right to excavate. Our own position is none of the strongest, and whether internationalism is likelier to be advanced by protests against the exclusion of our own nationality, or by protests against the exclusion of any nationality, would for the moment seem to be the most important question for scholars to ask themselves.]

Victoria and Albert Museum. Dept. of Woodwork. *Catalogue of English Woodwork and Furniture, Vol. I. Gothic and Early Tudor,* 68 pp. + 56 pl. 2s. 6d., post free 2s. 10½d.

TRADE LISTS.—Baer, Frankfurt a M. *Antiquariatskatlog,* 687; Cambridge University Press. *The Cambridge Bulletin,* xlv; Foyle. *Catalogue* 28; Grafton & Co., *Catalogue of Horn Books; Miscellanea,* 4; Parsons, *Catalogue* 287; Rimell, *Catalogue* 261; Sawyer, *Catalogue* 69.

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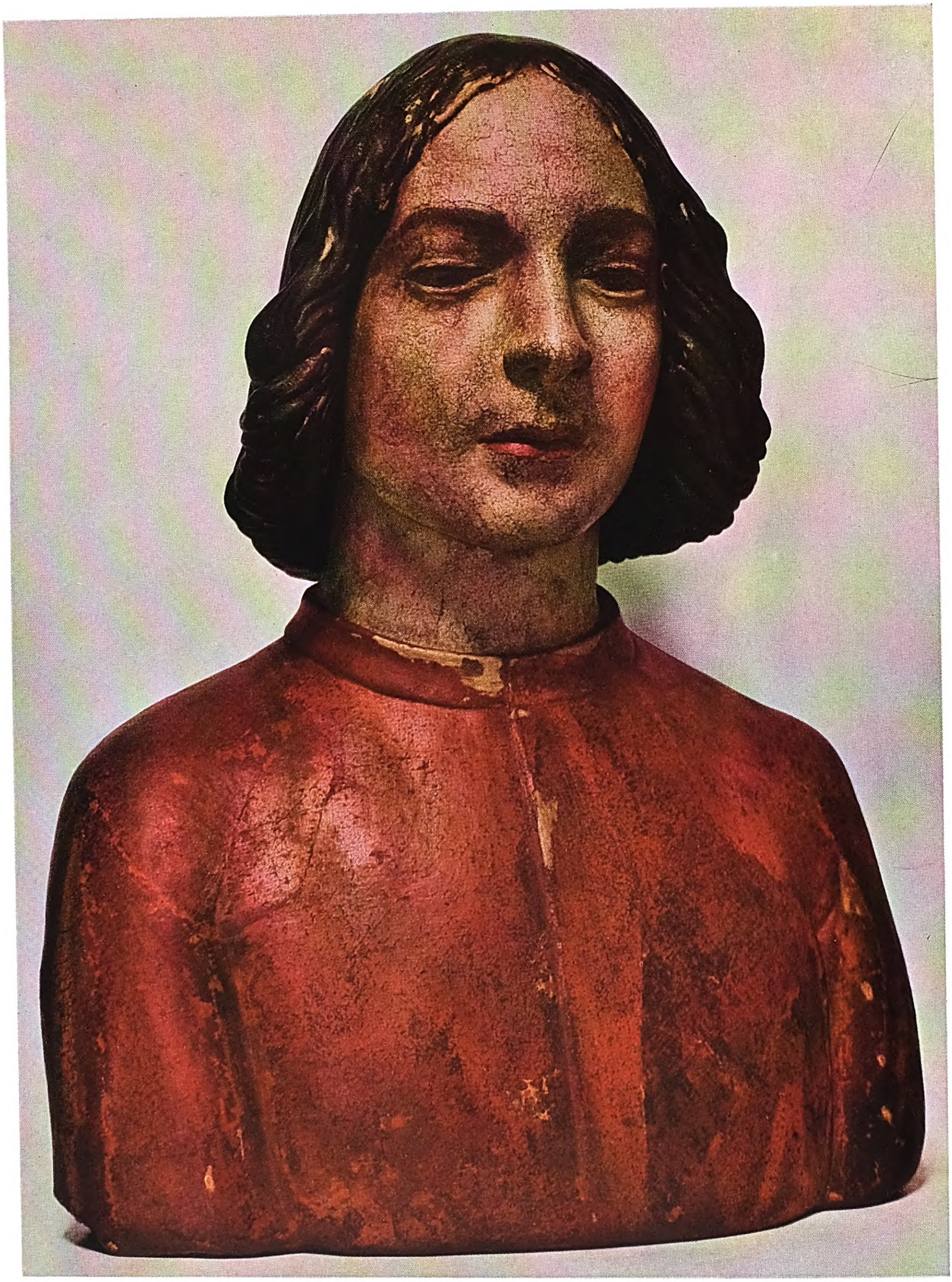

Giovanni Medici. Here ascribed to Verrocchio. Painted terra-cotta; height 48.3 cm.

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A TERRA-COTTA BUST BY VERROCCHIO

BY F. R. MARTIN

THE bust shown on the Frontispiece and on Plate II, c, is here reproduced for the first time. Until now very few people, with the exception of one or two scholars, have seen or heard of it. Its extraordinary beauty of workmanship, its excellent characterization and the subtlety with which the artist's vision of his sitter is rendered, make it very difficult to find a more satisfactory attribution for it than that of Verrocchio himself. That it represents some member of the Medici family is plain enough, but who that member is, remains for me a difficult problem. Perhaps some English scholar may solve it. At first it seemed apparent on the evidence that came to mind, which seemed to be corroborated by the tired expression one would expect an invalid to have, that the sitter must have been Giovanni Medici, and for want of a better name I have marked the plates so.[1] But assuming the bust to be the work of the young Verrocchio (and it has none of the signs of a mature work), then the date of Giovanni's birth, 1421, is too early to allow us seriously to suppose it to represent him. Can it represent Lorenzo then? Assuming it to have been done at the time when Verrocchio is first known to have been the recipient of favour from the court, we find that Lorenzo would have to have been only eleven years of age when Verrocchio, a man of twenty-five, made the bust. In the Uffizi Gallery there is a portrait by Bronzino representing Giovanni Medici painted, as I believe, after a drawing by Verrochio. It has too much of the sweetness of the master to be derived only indirectly from him. Looking at it, we are at once struck by the likeness to the bust. They both have the same dreamy, wistful expression, and the features, though perhaps rather more rounded, are very similar. I believe, however, that in spite of the inscription, "Giovanni di Cosimo V," this is a portrait of Lorenzo. In the same gallery is another Bronzino, this time evidently of the same Lorenzo, though the inscription says "Lorenzo Fratelle di Cosimo vec." The features are extraordinarily like those of the bust, though the expression is far more self-confident. This portrait seems to be a copy from the portrait of Lorenzo by Gozzoli in the Riccardi Chapel. On the whole this portrait is nearest to the bust. Gozzoli shows the boy with hair in very close ringlets, but Bronzino has altered that, and made it flow in ample curls, as in the bust. However, so far as the evidence of the hair goes, the other Bronzino is closest to the bust.

On page 21, Vol. II, of Litta's "Famiglie celebri Italiane" (Milan, 1825) there is reproduced a little medal, 4 cm. in diameter, from the Florence Museum, bearing the inscription LAV RENTIVS DE MEDICIS III, surrounding a portrait of a youth. Of this I have been unable to obtain a good photograph, but no portrait could more closely resemble that of the bust. Litta speaks as if he could not be quite sure which Lorenzo is represented on the medal, but it would be hard to find any reason for doubting that it is Il Magnifico. It is much to be desired that some student should investigate all these early Medici portraits.

We know that Verrocchio began to work for the Medici family at the beginning of 1460. Piero Medici ordered a bronze plaque for the tomb of his father immediately after Cosimo died in 1464. Although we know of no commission of earlier date, it is probable that Verrocchio had then already done some works for the Medici family. Perhaps this bust is one of these. The bust strikes one as being by an artist having a great sympathy with the sitter, by a young artist very likely, but by one who had managed on this occasion to do his very best. There is nothing in it to suggest the official portrait; it is intimate rather than monumental, and its extraordinary impressiveness seems to result from the subtlest understanding of the sitter's quality and character.

The two famous Medici busts which are, or were, generally attributed to Verrocchio are, as far as I understand, by Pollajuolo. The *Giuliano Medici* in the Dreyfus collection and the *Lorenzo Medici* in the Shaw collection at Boston have too much in common with the bust of *A Warrior* in the Bargello at Florence not to be by Pollajuolo. The amour with the rich decoration especially is too close to the style of that master to have been executed by an artist of so entirely different a temperament as Verrocchio, who would certainly never have been able to catch the strong, almost brutal character of Giuliano whom the Parri murdered in the Dome of Florence. The Bargello bust by Verrocchio, now said to represent *Piero di Medici,* son of Lorenzo, has much more in common with the present one. There is no doubt that the same hand has sculptured both. A small detail, but one of some significance, is not shown on the photo—the flat way in which the backs of both busts are treated. The photograph shows fairly

[1] The colour block of the frontispiece was printed some little time before Dr. Martin had completed his investigations. For that reason the name "Giovanni Medici" appears without a question mark, which in any case ought to be an emphatic one.—EDITOR.

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successfully the manner in which the hair has been treated. So mobile and indeterminate a structure as a shock of hair presents a problem which the sculptor's medium is not particularly adapted to solve. While for geniuses like Verrocchio no difficulty appears to be too great to overcome, the minor artist often enough reveals himself by his awkwardness in dealing with the hair, and forgers seldom seem to have the patience or the skill even to copy a sculptured head of hair exactly. Consider the pre-eminence of Donatello and Bernini in this respect.

Until a few weeks ago this bust was covered with eighteenth-century overpaintings. When these were removed it was found that the original painting had suffered a good deal in certain places, although enough remains to make it clear that the painting was done by some artist having great sensitiveness and taste. One may be allowed to surmise that Verrocchio himself rather than a pupil carried out the painting of the bust. The colour is modulated in such a way as to emphasize the modelling of the face and to bring out that peculiar charm, intimate and yet so discreet, that is the characteristic of everything that Verrocchio created. On the red garment, which is treated with a variety of reds differing in tone, surface quality has been obtained by means of pressing upon the wet paint a piece of woollen cloth, which produces the effect of the texture of actual material. This is discernible in the coloured reproduction. I cannot remember having seen that on any other example of Renaissance sculpture. The painting of the bust is really in singularly good condition. Most painted busts have been so heavily cleaned that the terra-cotta itself has suffered. Others have been entirely repainted, often during the seventeenth century, such as the *Nicola Urrano*, but by far the greatest number, such as most of those in the Berlin Museum, in modern times.

AN OIL PAINTING ATTRIBUTED TO JACQUES CALLOT

BY SIR CHARLES HOLMES

THE picture reproduced on the Plate was brought to the Gallery some time ago by Mr. Hamilton Moore, who most considerately left it with me for some months with a view to a thorough examination. It is painted in oil on canvas measuring 18 in. x 26 in., and is dated 1623 on the building to the extreme right. The painting is executed in *grisaille*, varied with a bluish tone in the dark sky, and with yellow upon certain parts of the architecture. That the artist was one of the many northerners who made the pilgrimage to Italy at the opening of the seventeenth century, and there came under such influences as that of Elsheimer, was clear enough. Naturally the romantic and unusual *mise en scène* turned the current of thought towards Hercules Seghers, and that group of Italianizing Dutchmen under whose influence Rembrandt was at that very time being educated. But not one of this group seemed to possess the inventive fancy and nimble wit with which this *Legend of St. Augustine* is conceived and executed. Search among the other possible workers in Italy at this time brought to memory the name of Callot, and here comparison was easier. The gallery possesses a large but sadly damaged drawing of *Tartarus* by this master, which those who happen to have visited the gallery during the years 1917-18 may recall. The resemblance was unmistakable between the long bony active figures in the drawing and those on the sculpture represented in the picture, yet since no work in oil by Callot was universally accepted as authentic the attribution remained the merest guess-work. Hence when the time came for recommending the picture to the Board, the poor nameless thing had come near to rejection, when Sir Philip Sassoon generously intervened and made the gallery a present of it through the National Art-Collections Fund.

Just before the picture was got ready for exhibition Dr. Bredius very kindly called to see it. He recognized immediately that it was by no Dutch master known to him, and strongly inclined to the view that not only were the painted reliefs conceived entirely in Callot's spirit, but that the action and anatomy of the figures in the picture were precisely similar to those in our *Tartarus* drawing. And Dr. Bredius pointed out a curious minor coincidence, namely, that the numerals on the money-bags in the drawing were identical in form and style with those of the date in our picture. Whether the interlaced ornament on the panel beneath the circular temple may be interpreted as a stylistic variation of Callot's monogram J. C. is a point on which it would be unwise to insist. Also while the North Italian character of many of the buildings is evident enough, it would be interesting to know where the two "Gothic" monuments come from. I must leave the solution of the problem to those who have a more intimate knowledge of Callot's prints and drawings than I can claim, or can hope in the existing circumstances to acquire. Sir Robert Witt's collection of photographs, which he kindly placed at my disposal, illustrates still further the general resemblance to Callot. But nearly all the

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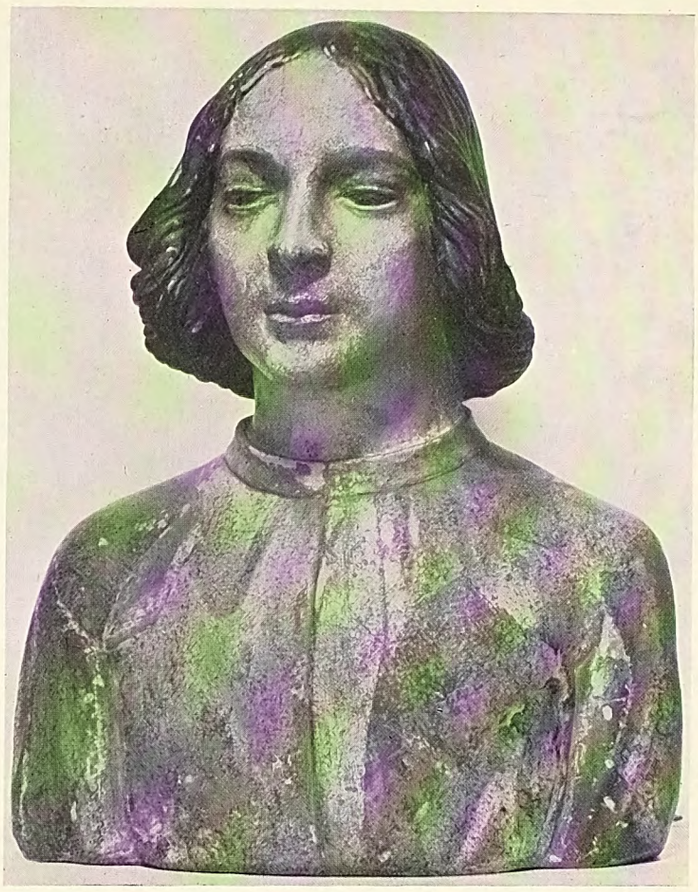
B—Portrait of Giovanni Medici (?), by Benozzo Gozzoli. Detail from *The Arrival of the Three Kings*. Fresco. (Riccardi Palace, Florence)



C—Giovanni Medici (?), here ascribed to Verrocchio. Painted terra-cotta; height, 48.3 cm.

Plate II. A Terra-cotta bust by Verrocchio

Legend of St. Augustine, here attributed to Jacques Callot. Canvas, 45.7 cm. by 66 cm. Dated 1623. (National Gallery)

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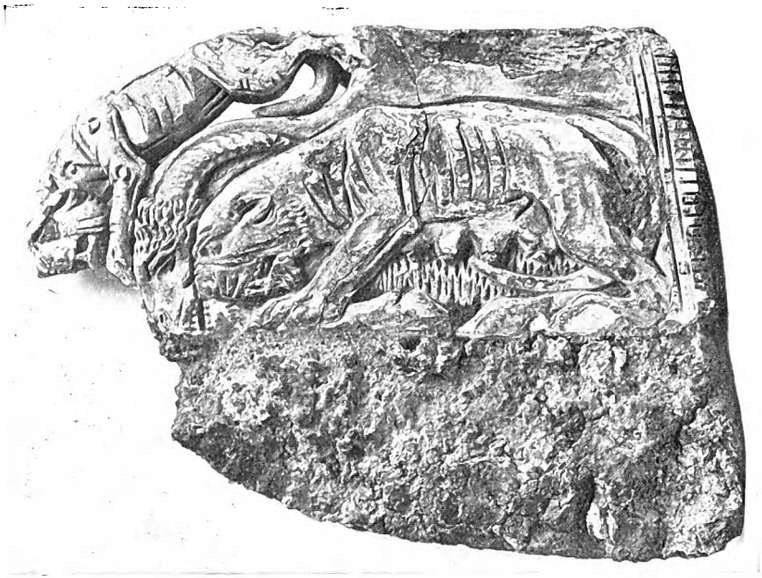
A



B

C,D

E

A—The Two Maries at the Sepulchre. French, first half of 14th Century. High-relief. Height, 11 cm.; width at base, 9 cm. (Mr. H. B. Harris.) *B—Lioness, Goat and Lion Cub.* Perhaps the handle of a knife. Hither Asia (?) about 3rd-6th Century (?). Length about 10 cm. (Mr. G. Eumorfopoulos). *C—Venus.* Græco-Roman, perhaps Alexandrian (?) statuette, probably 2nd or 3rd Century A.D. Height, 11 cm. (Viscount Lascelles.) *D—Shepherd with Sheep.* Coptic (?), 6th-7th Century (?). Height, 10 cm. (Norwich Castle Museum). *E—Christ Triumphant.* Book Cover or Diptych. Carolingian, end of 8th Century; 30 cm. by 18 cm. (Musées du Cinquantenaire, Brussels)

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works reproduced, judging by the costumes, are of a later date than our picture, so they reflect the France in which Callot had settled, not the Italy from which in 1623 he had just returned. But the picture hangs in our first French Room (No. XX), and the *Tartarus* drawing in the short passage which leads thither from the Vestibule, so that is is easy for any visitor to the National Gallery to make the necessary comparisons for himself.

THE EXHIBITION OF IVORIES AT THE BURLINGTON FINE ARTS CLUB

BY SIR C. HERCULES READ

IT is a somewhat bold experiment for the Burlington Club to embark upon an exhibition of ivory carvings, untempered by any other variety of works of art. The gallery of the Club is so intimately associated with colour in the majority of its exhibitions that it may seem rather venturesome to depend upon form alone, and where, moreover, the great proportion of the objects are in relief only, and but few are carved in the round. Another factor that was doubtless also well considered by the Committee is to be found in the relative scarcity of fine ivories in private hands. It is not unfair to the private owners to say that but for the generosity of the Public Museum at Liverpool, of the Musées du Cinquantenaire at Brussels, the Fitzwilliam at Cambridge, and the Ashmolean at Oxford, the necessary material would not have been forthcoming. As it is, though the gallery is probably full enough, it has often contained many more exhibits. It will be not without interest to learn to what extent this exhibition appeals to the special public that habitually frequents the Club. There is a great deal that is rather archæological than primarily artistic, although such pieces play a useful part in disentangling the inter-relations of divers artistic centres. The writings of Strzygowski and Dalton on the questions of the Asiatic origin of sundry types hitherto thought to be western, and, in special relation to ivories, the splendid works of Dr. Goldschmidt and Dr. Graeven, all have a bearing on the attributions of some of the most important pieces in the exhibition. It is to be regretted that the long-awaited book on later mediaeval ivories by M. Raymond Koechlin is still in the author's hands; it is certain to become a classical work of reference as soon as it appears. Of the list of about thirty works on ivories appended to the catalogue of the exhibition, all but five have appeared since the Club had its last exhibition in 1879. If so much has been written it is not unfair to assume that progress in knowledge of the subject has been more or less in proportion. At the same time, it is worthy of remark that up to a point the older authorities in this country, such as W. Maskell and Westwood, have been able to hold their ground to a degree as great as can be claimed for writers on other forms of art in the third quarter of the last century. Since their time the Near East has become vastly nearer to us, and its artistic natures are as familiar as those of the Continent, while the relations of Syria with the Far East are becoming more widely known, and will increasingly tend to make dogmatic statements perilous. Bearing these facts in mind, it is perhaps a little surprising, in a hurried glance through the catalogue, to find that such a small proportion of the early mediaeval pieces are assigned to factories outside of Europe. The attributions are doubtless fully justified, but they do furnish confirmation of the general soundness of judgment of the older authorities.

The present exhibition is a truly remarkable one; it not only contains a large proportion of the principal ivories in the country, but others of equal interest from elsewhere; its range in date begins with palæolithic man, and ends with the eighteenth century or even later, while the demands of the amateur who is interested in the Gothic period are fully met by a singularly fine series of fourteenth-century carvings, both religious and domestic.

The attention of the serious student will inevitably be focused on Case C in the centre of the gallery. Here are the principal contributions, generously lent by the Liverpool Museum and the Musées du Cinquantenaire at Brussels. The former are more familiar to us from the pages of Westwood, and from the excellent casts of the Arundel Society. It is the latter, therefore, that demand more special notice, and in particular the very remarkable diptych (No. 34) [PLATE I, E]. In style and execution, as the catalogue very truly says, these panels are "essentially unlike any others." It is useless to compare them with any of the important pieces that are shown beside them; they differ in every respect and suggest the effort of an amateur, albeit one of some competence. But the style is dry and entirely wanting in the freedom and richness that is so marked, for instance, in the two panels of Æsculapius and Hygeia on the other side of the case. It would not be surprising if it could be shown that these singular panels were the production of a scribe rather than of an ivory carver; the general scheme and the method of cutting is so calligraphic in its sug-

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gestion. It is not wonderful that there has been much discussion as to their country of origin; it is, in fact, surprising that M. Destrée and Dr. Graeven should be agreed that they are North Italian of the eighth or ninth century. The only designs that I can recall that have the same curious quality are the carvings on St. Cuthbert's coffin at Durham—probably a merely superficial resemblance. The interlacing ornament that forms the border is interesting, and might well be a deciding factor both as to country and date. A good deal of attention has been paid of late to the evolution of this knotted ornament from pagan into the later Christian designs, and the Irish missionaries left many traces in Northern Italy.

The story of the two discoveries of the St. Cuthbert coffin is, however, inconclusive and unsatisfactory, and even if a precise analogy were established, it would not carry us far. The calligraphic style that distinguishes both has been well treated by Mr. Dalton in his catalogue of the McClean Bequest, in relation to the panel with the youthful *Christ*, No. 35 in this exhibition, though his argument rather points to a manuscript prototype for the design than, as would appear in the Brussels panels, a calligraphic method of execution.

To Brussels also we owe the two superb liturgical combs, the simple vigorous designs on which compel unquestioning admiration. As such combs were part of the liturgical apparatus for use in high ceremonial, it is remarkable that so comparatively small a number have survived, though it must be admitted that the vicissitudes of cathedral treasures over a thousand years can be cited by way of explanation of that. These two fine pieces, associated with the wealthy foundations at Stavelot, can, I imagine, be safely set down as of local make and design. Dr. Goldschmidt, probably the best authority for this period and district, associates them with Metz. There is, however, a virility and freedom of drawing about the foliated ornament that are hard to match in any other contemporary works. Objects of this kind, easily portable, are doubtless responsible for many of the stylistic puzzles that now and again confront the mediaeval archæologist. They served a missionary purpose at the time, and their influence in distant countries, whither they might have been carried, has been a fruitful source of controversy between the students of one or another school. As has already been pointed out, the singularly ripe and developed art that is seen on parts of the Bewcastle and Ruthwell crosses indicates some such importation.[1] At the same time, the imported influence into northern countries is more clearly seen in the representations of the human figure, where the artist had a harder task than would be the case with leafy scrolls. In the Rhine district in the tenth to the twelfth centuries the importation of a little of the delicate grace that is so conspicuous in the Liverpool *St. John the Baptist* (No. 57) would have been of great advantage to the majority of the Rhenish artists, as, for instance, in the case of the maker of the church-shaped reliquary (No. 79), another of the Brussels exhibits. This is a truly remarkable piece, and very naturally excites the enthusiasm of Dr. Goldschmidt in dealing with its affinities and peculiar features. The decorative details are of unusual interest and bear the stamp of the Rhenish school in the late twelfth century; the catalogue describes it as "unique," always an extreme statement, but here, perhaps, not an exaggeration. In any case the Brussels authorities have earned our gratitude in permitting so precious an object to cross the sea; it is not only of prime archæological importance in itself, but it is in so many ways characteristic of its country and period that its value is as great from the comparative side; the reliquary and the Liverpool *St. John* are both conventions, each the outcome of a local tradition, and so widely different are the results that it is hard to believe that the western craftsman was so little influenced by the delicacy and grace of the work of his Byzantine contemporary. The wealth and relationships of the Rhenish and Mosan religious foundations kept them in communication with the Nearer East, as their records and their treasuries both demonstrate, and yet how slowly the refining influence of Byzantium worked on the Teutonic mind. It might justly be said that this is a case where the interest of both these objects is rather archæological than artistic, and the dividing line between the two is not always easy to draw, but whether regarded from the one side or the other, neither the student of art nor the antiquary can be indifferent to the importance of what might almost be called the ethnological variation in these two classical examples of almost contemporary production.

This exhibition makes a small effort towards the solution of a problem that has for years confronted students of mediaeval art, that is to say, how much among all the objects gathered together can be claimed as of English workmanship. This question may safely be set down as one that will arouse no small amount of controversy in a few months when the English Primitives are shown at the Royal Academy. Meanwhile the Burlington Club has quietly opened the ball by placing together a small series of ivories as English. Continental writers, even Molinier, are usually so entirely ignorant of English work, such as architecture and sculpture, that they pass by, often with a smile of superiority, all claims put forward in support of its existence in portable

[1] Dalton. *Catalogue of Ivories.* British Museum, p. xxxi.

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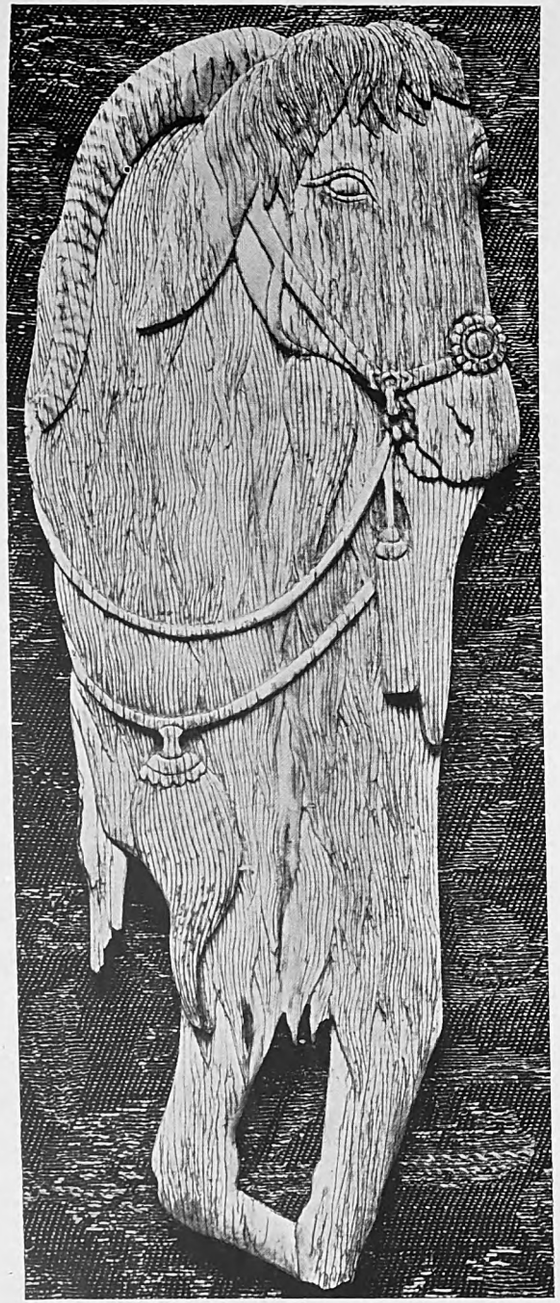

F—Yak. Low-relief. Chinese, late Sung or Yüan. Height, 17.3 cm. (M. Adolphe Stoclet)

G—Mask: Head of a Native. Eyes inlaid with iron. From Benin City, West Africa. 16th Century. Height, 24.5 cm. (Dr. C. G. Seligman)

H—Christ with Adam and Eve in the Garden of Eden. Spanish, 11th-12th Century. Relief, 15.5 cm. by 7.5 cm. (M. Adolphe Stoclet)

Plate II. The Exhibition of Ivories at the Burlington Fine Arts Club

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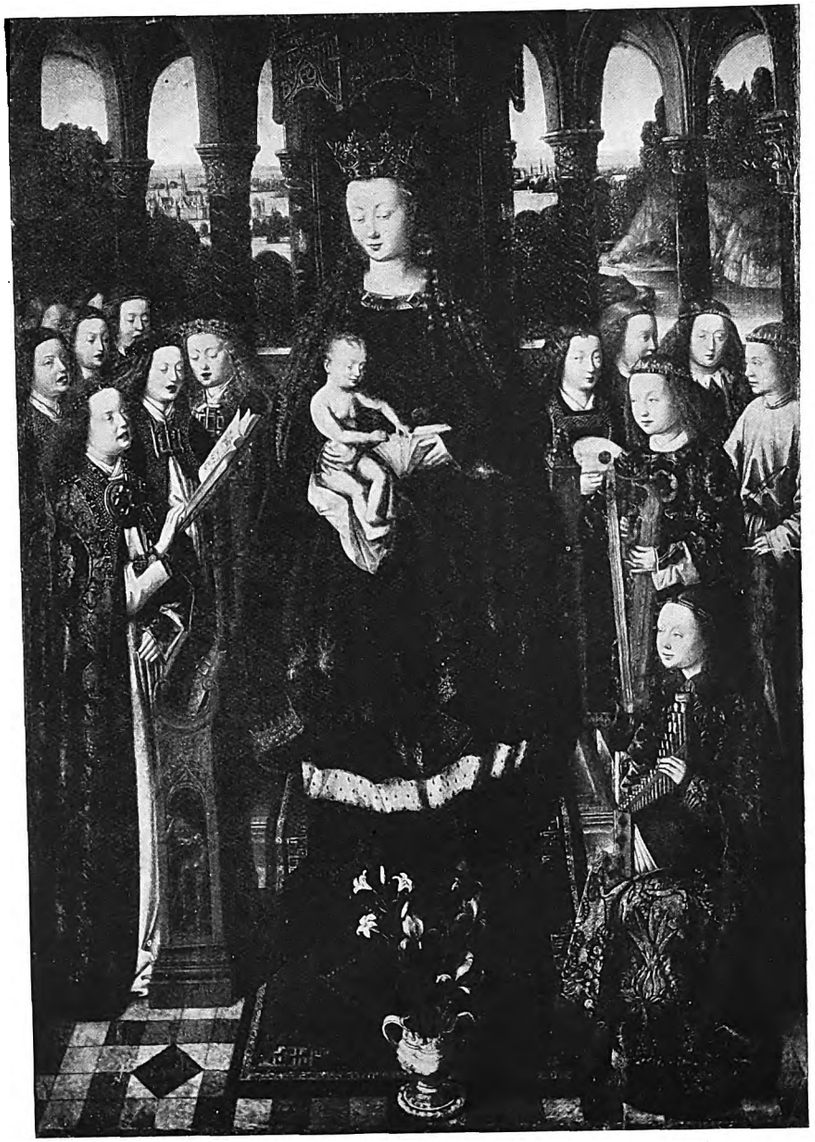
A—Madonna and Child. Copy of a lost Van Eyck, by Petrus Cristus (?). Panel, height 65 cm. (Sacristy of the Colegiata, Covarrubias, Burgos)



B—Madonna and Child, by an imitator of Van Eyck. Panel, 76 cm. by 52 cm. (Formerly in the Böhler Collection, Munich)

A Copy from a lost Van Eyck

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form. We are thus reduced to a kind of civil war of criticism in dealing with the subject. One would like to think that the small collection in the exhibition was really produced here, notably the Ashmolean head of a pastoral staff (No. 87), a superb piece of the simplest elements finely used, but at the most, even a patriotic critic could only say that it might be so. The Alcester tau in the British Museum, the tiny carving from Winchester (No. 75), and the Cambridge relief (No. 74) have more claims to certainty.

An exceptional object, of very different type, is Lady Ludlow's casket (No. 68). It presents very unusual features, and is altogether a puzzling task for a cataloguer. As the description states, it recalls a mediæval portable altar, with its green porphyry slab in the lid, but it can hardly have been so used, and it may well be that at some period of its existence this slab has been inserted; it hardly looks at home as it stands at present. The question of its country is also doubtful; the catalogue says Spanish ninth-eleventh century, a fairly wide margin of date. But in style the ornamental borders do not correspond with any of the well-known Spanish-Moorish caskets. In all of these the detail follows much more nearly the familiar Alhambra surface decoration, differing widely from the hard and somewhat wiry feeling seen in this casket. It may well be that M. Migeon is right in calling it Italian; it might well have been made in Venice.

There are other puzzles also among the earlier ivories. One of these is M. Eumorfopoulos's fragment [PLATE I, B], which has been associated with Ravenna, though hardly for artistic reasons. It can only have an Oriental origin, and the "Iranian" suggestion of the catalogue may not be far from the truth. The unusual combination of the animals that compose it is nearly identical with that found in an inlaid bronze axe in the British Museum and attributed with good reason to the Bactrian area in the Greek period. The ivory can hardly be believed to be of so late a date as the third-sixth century A.D.

Another piece that would have been a puzzle a few years ago is the Chinese relief of a yak, (No. 237) [PLATE II, F], attributed, and no doubt rightly, to the twelfth century. In the knowledge of the Chinese periods and their artistic manifestations the past decade has been fertile to an astonishing degree, and it may well be that we are even travelling a little too rapidly; but time will show. Near by, in Case E, an unusual Spanish panel of M. Stoclet's is worthy of more than passing notice (No. 71) [PLATE II, H] If of Spanish work, as to which the evidence seems conclusive, it could hardly have been made elsewhere than in the north, where the Oriental tradition was weak.

An interesting little figure in Case A is the *Bonus Pastor,* lent by the Norwich Museum (No. 31) [PLATE I, D]. The attribution to Egypt and the date sixth-seventh century, both seem a little questionable. It is said to have been found "on the banks of the Nile," which its appearance does not suggest. A careful examination might result in a different country of origin and perhaps an earlier date being assigned to it.

On the other hand, the pretty little statuette of *Venus* [PLATE I, C], shown by Lord Lascelles in the same case, deserves attention from its unusual perfection and charm. It is rare at this time to find the details so exquisitely finished as they are seen here. As a classical type, endlessly reproduced later, it is, of course, among the most familiar. Even in Roman London the head of Venus, identical with that of this statuette, was a common feature on the hairpins of the citizens, though seldom worked with the same refined skill.

A few only of the many important objects in the exhibition have been mentioned. The treasures of the Mayer Collection at Liverpool are old friends and worthily immortalize the name of the man to whose intelligence we owe their presence in this country. How differently we should stand in the art world if the Government had only accepted the recommendations of the late Sir Wollaston Franks and Sir Henry Cole, who strongly urged it to buy the Meyrick collection! We are apt to look back on men like Joseph Mayer of Liverpool as belonging to an extinct type, no doubt an exaggeration, but at the present time such men are sadly wanted, even with a National Art Collections Fund in active work.

A COPY FROM A LOST VAN EYCK

BY S. REINACH

I OWE the photograph here published for the first time [PLATE A] to the kindness of Mrs. Mildred Stapley Byne; it was taken by her husband, Mr. Arthur Byne, at Covarrubias, province of Burgos, Spain, in the sacristy of the Colegiata. The panel is approximately sixty-five centimetres high and, in general, well preserved.

A glance at the photograph reveals the double fact that the artist reproduced (and probably enlarged) a very admirable picture by Jan Van

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Eyck, and also that he was a careful, but only moderately gifted copyist, with little ability to catch the expression of faces, but more cleverness to reproduce details of furniture and minor paraphernalia, which are rendered with a minuteness and delicacy almost worthy of the original.

There are two inscriptions on the dexter side of the picture. The longer one reads: *Wie ich des sicher bin,* a German motto which reminds us of Jan Van Eyck's motto: *Als ich kan* (after 1433). I regret that I cannot make out the shorter inscription, which might give a clue to the author's name, or perhaps supply a date.

Though there seems to be no genuine Van Eyck in Spain, the famous *Fountain of Living Water* in the Prado being a copy from a lost original, we have every reason to believe that many panels of Van Eyck's hand or school migrated to that country. Indeed, the portrait of *Arnolfini and his Wife,* in the National Gallery, is included in the list of valuables that Mary, Regent of the Netherlands, carried with her to Spain. The two wonderful shutters in the Hermitage (No. 444) were purchased by Tatistcheff in Spain before 1840. Several works of the chief imitator and copyist of the Van Eycks', Petrus Cristus, still remain in Spain (Prado, No. 1921) or have been purchased there in recent times (Berlin, 529 A.B.). Indeed, the original, a copy of which is at Covarrubias, might even be a work of P. Cristus, itself copied or closely imitated from Van Eyck.

The general appearance of the picture shows much resemblance to the Ince Hall *Virgin and Child* (now in Melbourne), dated 1433, and also to the similar paintings at Dresden (No. 799), and at the Städel Institute in Frankfurt (No. 98). The details of the furniture, etc., recall the Arnolfini portrait, the Frankfurt *Madonna,* the Merode *Annunciation,* now attributed to Campin (Michel, III, p. 228), the *St. Barbara* and her companion picture in the Prado (No. 1913, 1914), by the same master, and last, but not least, the *St. Eligius* by P. Cristus, painted in 1449, and now in the Lehmann collection in New York. The last of these is far too good for poor Cristus if he had not based his work on some lost picture or study of Jan Van Eyck.

I may be allowed to publish here, as a *pièce de comparaison,* another imitation of Van Eyck—a copy or compilation—which was said to come from a collection in Palermo when I saw it at Böhler's in Munich about 1910; the possessor was kind enough to let me have a photograph [PLATE B]. I do not know where that interesting picture (76 x 52 centimetres) is now preserved.

EARLY DRAWINGS BY NICOLAES MAES

BY W. R. VALENTINER

AMONG the drawings by Rembrandt's pupils in the British Museum there is one representing the *Apparition of God to Abraham* (Hind 117), which attracts attention through the mystical impressiveness of the conception, the peculiar effect of colour—pen and black chalk being blended with red chalk and wash—and through the carefulness of the execution. It is comprehensible enough that both this drawing and one connected with it (Hind 116)—an outline drawing in red chalk, apparently a preparatory study [PLATE I, A]—were long ascribed to Rembrandt, and were reproduced under his name in Lipmann-Hofstede de Groot's publication of Rembrandt drawings. The conception of the scene—in which a mysterious twilight is communicative of an intimate, almost homely feeling—is akin to the religious pictures by Rembrandt of the time about 1646-48, such as the *Holy Families* at Cassel and Petersburg, the *Rest on the Flight into Egypt* in Dublin, the *Good Samaritan* in the Louvre, and the allied drawings; indeed, in the figures of angels—especially the one peeping forth behind God the Father—we seem indeed to recognize the type of the young girl whom Rembrandt in these years was fond of representing in the *genre*-like portraits and studies at Dulwich and in the late Hoe, Oppenheim and Kappel collections. Nevertheless, Mr. A. M. Hind has quite justly, in his excellent *Catalogue of the Dutch Drawings of the British Museum,* excluded these drawings from the authentic works of Rembrandt. He notes that the technique is reminiscent of Rembrandt drawings of the time 1630-35, while the style is definitely more advanced, and he surmises "the hand of some follower or pupil of the master as late as about 1650." As a matter of fact, the character of line is weak and too clumsy for Rembrandt: a contour so forceless and so heavy as that of the figure of Abraham, or of the wings of the angels in the finished drawing, is hardly thinkable in Rembrandt; and he could scarcely have gone so wrong about proportions as in the figure of God in the slight red chalk sketch.

It may be surmised that the author of these drawings is a very much gifted beginner; and how uncertain and hesitating his imagination is may be seen from three small sketches for the figure of Abraham, which are also executed in red chalk and may be found on the back of a sheet, the front of which, in connexion with other allied drawings, reveals to us the name of the artist. This group of drawings was for-

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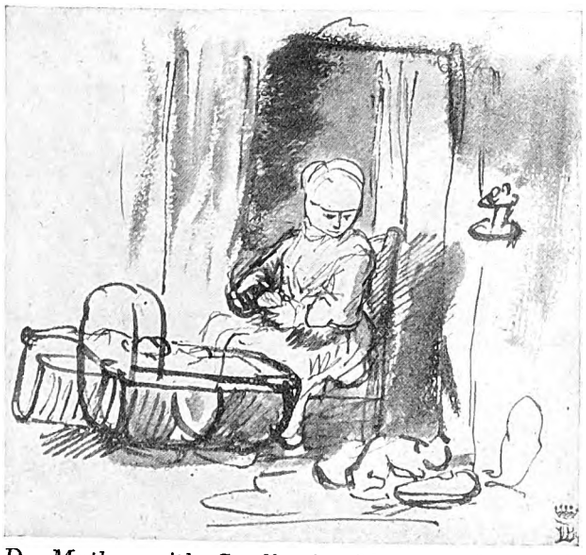
A—God appearing to Abraham, by Nicolaes Maes. Red chalk drawing (British Museum)

B—Woman Scraping Parsnips, by Maes. Sepia drawing. (Formerly in the Earl of Dalhousie's Collection)

C—Woman Scraping Parsnips, by Maes. Panel, 34 cm. by 29 cm. (National Gallery)



D—Mother with Cradle, by Maes. Pen and wash. (Formerly in the Earl of Dalhousie's Collection)

E—Mother with Cradle, by Maes. Pen drawing. (Friedrich August II Collection, Dresden)

Plate I. Early Drawings by Nicolaes Maes

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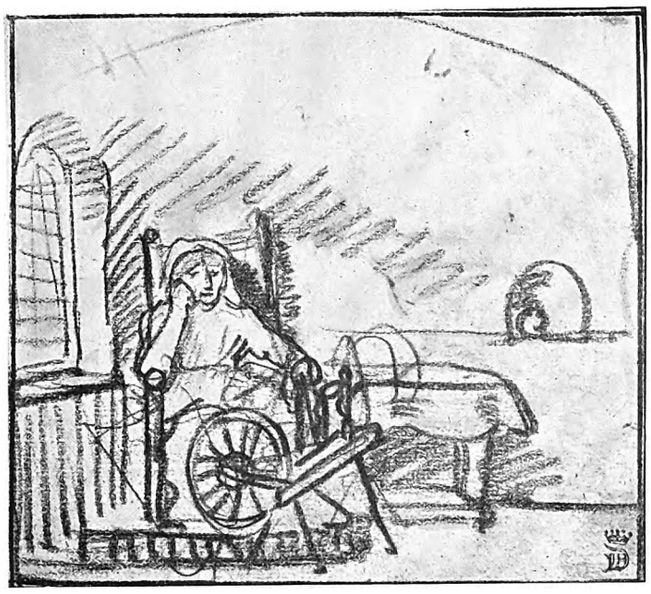

F—Woman at a Spinning Wheel, by Maes. Red chalk drawing. (Formerly in the Earl of Dalhousie's Collection)

J—Adoration of the Shepherds, by Maes. Red chalk drawing. (Formerly in the Earl of Dalhousie's Collection)

G—Figures in Listening Attitudes, by Maes. Pen drawing. (Formerly in the Earl of Dalhousie's Collection)

H—The Last Supper, by Maes. Pen drawing. (Formerly in the Earl of Dalhousie's Collection)

K—Milkmaid before the Door of a House, by Maes. Pen and wash drawing. (Print Room, Dresden)

Plate II. Early Drawings by Nicolaes Maes.

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merly, as was also a small number of drawings by Rembrandt himself, in a scrapbook belonging to the Earl of Dalhousie, whose collector's name they bear; and they may, with the greatest probability, be identified as early drawings by Nicolaes Maes. We come constantly across motives which are characteristic of the painted *genre* scenes of this artist: indeed we find several studies for a well-known picture by him, and we finally discover remarkable affinities to drawings in other collections which traditionally bear the name of Maes.

The obverse of the above-mentioned sheet [PLATE II, G] shows several *Figures in Listening Attitudes,* such as we find particularly frequently in early pictures by Nicolaes Maes (Buckingham Palace, Wallace Collection, Six Collection, Amsterdam, etc.). As in these pictures, the figure walks down a staircase, or seems to lean against a door post. In the figure farthest towards the right, we find evidently a study for the pose which occurs again in the picture at Buckingham Palace: the listening woman holds, with her raised right hand, the rope which encircles the central pillar of the staircase, while she places the fingers of her left hand on her mouth. Also in another study, which again is executed in red chalk, a girl with a jug in her hand is listening—in an attitude characteristic of Maes—at a door opening on to a staircase. The other side of this sheet [PLATE I, B] contains another motive which is a favourite one of Maes: it is a study for the picture of a *Woman Scraping Parsnips* in the National Gallery [PLATE I, C], in which the attitude of the hand of the woman is so closely corresponding that no doubt as to the connexion with the painting is possible. A study of the same subject shows on the reverse a scene which we likewise often find in Maes pictures: the mother who sits by the cradle, and here, as in the allied drawings, we find that the cradle is forshortened from the side, as in the painting by Maes in the Huldschinsky collection at Berlin. The most fascinating sheet of this group is a drawing of a *Mother with Cradle,* sitting before her bed and looking at a kitten which seems to be drinking milk [PLATE I, D]. We are here reminded at once of a drawing hitherto ascribed to Rembrandt in the Friedrich August II Collection at Dresden [PLATE I, E], which gives a variant of a similar motive. Close as these drawings come to Rembrandt, the heavy thick outlines, the monotonous parallel hatching and the schematic drawing of heads and hands are very characteristic of the artist with whom we are here concerned. The ascription of these drawings to Maes receives support from the drawing of a *Milkmaid before the Door of a House* in the Print Room at Dresden [PLATE II, K], a sheet which used formerly to be regarded as a Maes, then was attributed to Rembrandt, but lately again, both by Mr. A. M. Hind and Mr. F. Lugt, is justly claimed for Maes. As Mr. Hind truly remarks, this sheet is in its turn connected with two drawings of *Milk Sellers* at Cambridge (the allied sheet in the British Museum seems to me less certain), which both in motive and in style hardly allow of any doubt as to the authorship of Nicolaes Maes.

Very Rembrandtesque though this whole group of drawings here gathered together may seem, it would yet be quite impossible to find a place for it in the evolution of the master himself. They imitate the style he adopted about the year 1650. But by this time Rembrandt no longer busied himself with these simple, often somewhat prosaic, *genre* scenes. Whenever he assimilated them with his art, he raised them to a higher moral sphere where an artist like Maes, for all his gifts, was unable to accompany him, even though he was at pains to walk in his footsteps also in this direction. The two drawings discussed at the beginning of this article show that the young Maes also treated religious motives. Many sheets from the collection of the Earl of Dalhousie confirm this.

It is for us particularly valuable that the artist was wont to draw on both sides of the sheets. There can, for that reason, be no doubt that the master who sketched the *genre* scenes is identical with the one responsible for the religious subjects. We saw already, how on the reverse of the sheet with listening figures, there is a drawing of *Abraham, Kneeling before God.* On the reverse of the drawing of the *Mother with a Cradle* the artist has begun an *Expulsion of Hagar,* in composition not unlike the picture by Maes in the Berlin Gallery which, it is true, almost certainly was painted some years later. A study, having the assurance of a Rembrandt, of a *Woman at the Spinning Wheel* [PLATE II, F], which is connected with the well-known pictures by Maes at Amsterdam and Berlin, is accompanied by a drawing of the *Good Samaritan.* Again, another sheet shows on both sides a religious subject; on the obverse *Jacob's Blessing* sketched in broad strokes of the pen, on the reverse a study in red chalk of an *Adoration of the Shepherds* [PLATE II, J], quite in the manner of the picture by Rembrandt of 1646 in the National Gallery. Finally, a reproduction is here given of a more completely carried-out religious scene, the *Last Supper* [PLATE II, H], which comes particularly close to Rembrandt's style of drawing of the end of the 'forties, but nevertheless in the short, squat figures and the heavy quality of line clearly betrays the young Maes.

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As soon as Dr. Hofstede de Groot saw these drawings from the Dalhousie collection, although he did not connect them with Nicolaes Maes, he drew attention to their affinity to the study for the much-debated picture from Rembrandt's school, *Christ Blessing the Children* [PLATE III, M], in the National Gallery, a study which was published in this magazine by Mr. Hind and is here reproduced [PLATE III, L].[1] In fact, on closer scrutiny, there can be no doubt that we have here the same hand, and further, that Mr. Hind is justified in his suspicion that the picture in the National Gallery is an early work by Maes,[2] and not, as variously suggested, by Eeckhout, or Carel Fabritius, or Bernard Fabritius, or Jan Victors, or Leendert van Beyeren (Bredius), or Jurriaen Ovens (Wurzbach). The analysis which Mr. Hind gives of this drawing for the *Blessing of the Children* may here be repeated, as it is applicable to the other drawings now discussed.

> The drawing has a style of its own and it should not be difficult to find analogous examples. Its brushed line-work is broad and open and remarkably flowing in its curves. The brow is drawn with one sweep, the under outline of the nose is strongly accentuated; the hands are not unlike a child's woollen glove, and the indication of the forehead, in full face, by two converging curves, within the lofty cranium, is a curious mannerism.

Mr. Hind, without knowing any intermediate links, established that the drawing of the *Milkmaid* at Dresden is by the same hand as the sheet in the British Museum. He closes his article with the remark, " I can only hope that a connecting link which the study may quite possibly suggest may be found to clinch an attribution." These connecting links have now been found.

As in many other early works—I may refer to the *Children Bathing* in the Louvre, the *Card Players* in the National Gallery, the *Bacchanalian Procession of Nude Children* in the Cavens collection in Brussels, and the *Child riding on a Goat,* formerly in the Pierpont Morgan collection — the young Maes surprises us through the novel subjects of his pictures. Even the subject of the *Blessing of the Children* is not a frequent one in Dutch art. No drawing or picture of that motive by Rembrandt is known to exist. But it is quite possible that Maes may have received the suggestion for it from a picture by Claes Moeyaert (in the London art market), which in its arrangement is not unlike the picture in the National Gallery and which bears the date 1646. It seems that we may assign to this very period the first artistic impressions of the precocious artist (then only fourteen years old): if indeed these were the years when he produced his fascinating drawings after Rembrandt's *Adoration of the Shepherds* at Munich and the *Holy Family* at Cassel (both dated 1646), which are now in the British Museum (Hind 3 and 5).

[1] See Vol. VI, p. 326 (Jan., 1905).

[2] " Unless we are to look for some still unnamed master (which is unlikely), I should still be inclined to regard Maes as the most probable author " (A. M. Hind, *Catalogue of Dutch Drawings,* 1915, No. 144).

SELF-PORTRAITS BY FERDINAND BOL

BY C. HOFSTEDE DE GROOT

IN the February number of this periodical Dr. Bredius, in dealing with my pamphlet in German on his and Dr. Martin's severe criticism of the Rembrandts discovered by Dr. Valentiner, discusses the question of Bol's self-portraits, which he thinks to be too important not to be brought at once before all students of art history. But surely some of these pictures, by Rembrandt, as I believe, such as *The Heraclite and Democrite* and *The Portrait of a Man* of 1667, are in themselves of much higher interest than is the question whether they represent certain men. In my " pamphlet with the long title " I have given (p. 9) the following list of etched and painted male figures by Bol, which, according to our knowledge of seventeenth century Dutch art, may be considered as possibly representing the painter himself:

1. The two etchings—Bartsch 11 (1645) and 12.
2. The picture at Dordrecht, dated 164(6?).
3. The picture at Clumber Park the so-called *Orator*).
4. The picture at Munich (so-called *Portrait of Flinck*).
5. The picture at Dresden (1644).
6. The picture in the Walker collection at Minneapolis.
7. The picture in the Schloss collection at Paris.
8. The picture until recently in the Cartwright collection at Aynhoe.
9. The picture in the Kameke collection, where it was engraved in 1763 by G. F. Schmidt.
10. The man in the group in Lord Northbrook's collection (1649).

I then continue: Diese Bilder zeigen sämtlich ein Brustbild oder eine Halbfigur in der am meisten üblichen Haltung der Selbstbildnisse: der Körper in dreiviertel Wendung nach rechts und der Blick auf den Beschauer (falls Selbstbildnis, auf den Spiegel) gerichtet; *sie können jedoch unmöglich alle denselben Mann darstellen und ich wüsste keine Gründe, weshalb man wohl das eine Bild, das andere aber nicht für ein Selbstbildnis halten soll.*)[1]

Dr. Bredius tries to demonstrate that a certain number of the eleven representations I mention are really self-portraits, *viz.*, numbers 2, 3, 4, 5, 6 and 7, and adds the ci-devant Hainauer picture of whose existence I knew, but which I have

[1] This is totally different from what Dr. Bredius makes me say (p. 81, col. 2): " Dr. de Groot now simply mentions the Walker-Bol (No. 6 of the list) as a self-portrait."

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L—Study for *Christ Blessing the Children,* here ascribed to Maes. Sepia drawing, 19.8 cm. by 16.9 cm. (British Museum)

M—*Christ Blessing the Children,* here ascribed to Maes. Canvas, 2.08 m. by 1.53 m. (National Gallery)

Plate III. Early Drawings by Nicholaes Maes

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never seen. All this to prove that the Taft picture at Cincinnati and the *Samson* at Boston are also portraits by Bol after himself. His starting-point is Bol's portrait in the Anraadt Corporation picture in the Rijksmuseum (Kat. No. 539; his PLATE I, A), of which he says that " it is one of the two, authenticated by documents and a long tradition." This statement, however, is not in accordance with the facts, since neither documents nor long tradition goes to prove which of the six gentlemen represented is really Bol. Dr. Bredius chooses the first one on the left, after Prof. Six had chosen (*Oud Holland*, 1893, p. 101) the second one.[2] Why did he choose the first one? Because he sees in it some resemblance to the so-called Brondgeest Bol in the Rijksmuseum (Kat. No. 539; his PLATE I, B]. Of this picture, the second one authenticated according to him by documents and long tradition, he writes that " in Brondgeest's family it has always been known as Bol's portrait." Unfortunately, there is no proof at all of the correctness of this statement. If Dr. Bredius had studied the researches I made (p. 8) he would have known that only in the catalogues of the Rijksmuseum is it mentioned that this picture was considered by the ancestors of Brondgeest as a family portrait, but that in Brondgeest's will of 1849 there is no statement at all about this, and that no relatives of both the Brondgeest and Bol families are now known. Albert Brondgeest was in his time a well-known picture dealer, who had many transactions with our King William II and with Verstolk van Soelen, whose collection passed, through his mediation, to Messrs. Baring, Mildmay and Lloyd. He may quite as well have purchased the Bol on one or the other occasion, as have owned it as a family picture.

Personally I am strongly inclined to believe that it is the picture Brondgeest purchased in the sale of August 17th, 1818, at Amsterdam, No. 9, for fl. 18.25, as a portrait of and by Bol. The size of this picture, 44 × 33 duim of Amsterdam, = 124.5 × 93.5 cm., and corresponds almost exactly with the sight measurements of the Amsterdam picture, 124 × 99 cm. It is evident that, in choosing the first figure on the Anraadt picture to represent Bol, because it resembles the Brondgeest picture, and then stating that the unproved tradition about this picture is correct, because it resembles the first Anraadt figure, one turns simply in a *circulus vitiosus*, without proving anything.

Dr. Bredius finds it quite natural that Bol, in representing himself in the Brondgeest picture, should have adopted a sculptured Cupid as an adjunct because there was such an object in his collection. In arguing that a painter in depicting himself chooses an adjunct more usual in a sculptor's portrait, he ought to have brought forward other cases in which the same thing has been done by other Dutch seventeenth century painters. I think it quite as probable that Bol took his sculptured Cupid as a rest for the left arm of one of his patrons, who took an interest in sculpture. If the Brondgeest picture were a self-portrait it would be remarkable for the left arm in the picture (*i.e.*, the right arm in nature) to be placed on this rest.

I believe I have proved that my opponent's starting-point is not sufficiently strong as a basis on which to build his theories. Now I beg to draw the attention of my readers to an inaccuracy, which proves how weak the edifice itself is. This in regard to the Munich picture (his PLATE III, E), of which he says:

> It is certainly Bol's own portrait and (the pendant) that of his wife, Lysbeth Dell. He married in 1653, so the picture cannot have been painted earlier.

Of the same date, 1653, is the Hainauer portrait, which has the greatest claim to be really a self-portrait, although palette and pencils are held in the left hand on the picture, *i.e.*, in a right hand, seen through the mirror. Now I should think everyone with impartial eyes can see that this and the Munich picture represent totally different persons of different ages. Look, for instance, at the double chin, the fat neck, the folds under the eye and the curve of the eyebrow in the Munich picture.[3] If Dr. Bredius thinks that both portraits represent Bol, in or shortly after the year of his marriage with Lysbeth Dell, why does he not reproduce, or at least speak of the female pendants, which ought to represent in both cases Lysbeth Dell? But even if there were any resemblance between the two pairs of portraits, representing husband and wife, it would still be impossible that the Munich pair should represent Ferdinand and Lysbeth, as according to their style of painting they cannot have been painted in or shortly after 1653. They belong to a period of at least ten years earlier, and are among the most Rembrandtesque pictures of Bol's early style, the man being painted under the direct influence of Rembrandt's self-portraits of 1640 and both preceding in style all the so-called self-portraits of Bol which Dr. Bredius reproduces.

It is hard to understand how a scholar like Dr. Bredius can place the Munich picture in the period in which Bol painted, for instance, the

[2] Here again Dr. Bredius denies the facts, writing that Prof. Six believes (or rather believed, thirty years ago) that Bol painted it himself into the Anraadt picture. This opinion refers not to the first, the one of Dr. Bredius' predilection, but to the second portrait, which Prof. Six still believes to be added by Bol, although he now agrees with Bredius that the first one represents Bol.

[3] Dr. Bredius speaks of " a big gold chain with a gold medal " in the Hainauer picture as being the same as in the Munich and Schloss portraits. May I observe that the medal in the Hainauer picture is attached to what seems to be a velvet ribbon, not to a gold chain?

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Portrait of a Lady at Rotterdam (1652), the *Officers of the Civic Guard* at Gouda (1653), *The Children with a Goat Car* in the Louvre, and the allegorical picture of *The Admiralty* at Amsterdam (both 1654). The desire to collect proofs of the relationship of these has resulted in a serious blunder.

Again, what have we to think when Dr. Bredius says that Dr. Kronig "found" an engraving by W. Ward after a *Joseph presenting his Father to Pharaoh* by Bol, and when he confesses that he did not know this picture to be in the Dresden Gallery (there is also an important sketch of it in the print room at Amsterdam) until my pamphlet informed him of the fact?

On p. 82 Dr. Bredius accuses me of having quoted him inaccurately and not having examined his text more carefully in saying:

> Dr. Bredius's only objection against the picture is that the folds of the curtain are feeble and unlike Rembrandt, being weak even for a painter of Bol's importance.

May I quote literally what Dr. Bredius wrote on p. 146 of the article to which I objected:

> Hat Dr. Valentiner das . . . Taftsche Bild . . . gesehen? Noch möchte ich beim Simson hinweisen auf die so ganz un-Rembrandtisch eckigen und hässlichen Falten der Gardine rechts. In den späteren Selbstbildnissen . . . etc.

I say (p. 17 of my pamphlet):

> Bredius hat nur gegen das Bild einzuwenden, dass die Falten der Gardine rechts ganz unrembrandtisch, eckig und hässlich sind, ja sogar für seinen Helden Bol noch zu schwach.

At the beginning of his article Dr. Bredius alleges that I accused him of modifying his opinion about pictures in deference to the judgment of his pupils. This is not quite correct, as readers of this paper will find if they refer to my pamphlet in German.

SOME UNKNOWN VENETIAN DRAWINGS IN THE ALBERTINA

BY LILI FRÖHLICH-BUME

THE Albertina, having been united with the extensive collections of prints and engravings which used to form part of the Imperial Court Library, has become infused by a new spirit, and has entered upon a new road of progress, unhampered by amateurish influences. The first step in this direction has been to take stock, and to examine carefully each item of the united collections. Engravings and prints, of which more than one copy exists, are now either exchanged or sold, so that the collection can be enlarged and improved. The work of examining, studying, comparing and classifying, is being carried on with enthusiasm and marked success. Some interesting discoveries have already been made, and some new treasures have been added. A few of these discoveries and new acquisitions shall be briefly described in the following lines.

There is first a *Holy Family* [PLATE I, A][1]. This important drawing was in one of the volumes containing works by unknown artists, which were not even classified as belonging to one of the Italian Schools. As is shown in the Plate, the part of the drawing above the figures is dominated by a mighty tree with sparse foliage, while slender trees and delicately indicated shrubbery lead the eye towards a distant prospect. Titian's hand is unmistakable. It must be one of those early works in which Titian attempts to give a new version of an old theme. The technique, the sureness of stroke, the masterly sweep of the outlines, the slight yet clear and precise manner, relate the drawing to that in the library of Christ Church, Oxford, and already noted by Sir Sidney Colvin, and to the one in the Louvre[2] of a *Madonna and Child*, in which the lower part of the Virgin's figure is hidden as she stands before a curtain which separates the background in the conventional manner of that period into two distinct landscape views. These are closely related to, though less important than, the present sketch.

I have had the good fortune of discovering among the Albertina drawings another Titian, the magnificent sketch for a *Decapitation of a Saint*, shown on Plate I, B.[3] The composition, the grouping of the figures in opposition to one another, and their placing in relation to the surrounding objects, permit of the conclusion that it originates from the time of the Pesaro Altarpiece. The praetor's figure corresponds to that of St. Peter in the painting. The executioner and his assistant show a strong resemblance to the figure of St. Petrus Martyr.

Mr. Stix has been able, during the short time of his appointment to the position of Director of the Albertina, to acquire a number of important new works. These include a Tintoretto [PLATE III, F][4] in charcoal representing the *Madonna and Child with St. Joseph*. The energetic strokes produce a characteristically clear outline, the wavy lines, so frequently found in Tintoretto drawings being noticeable only in certain places. It is a delicate task to fix the date of an individual Tintoretto drawing. Baron Hadeln's publication of Tintoretto drawings (Berlin, 1922)

[1] Various Schools, V. 241. Pen, 317 × 260 mm.

[2] Nr. 5515; Pen, 137 × 202 mm. Reproduced by Baron Hadeln in *Preussisches Jahrbuch*, 34, p. 240.

[3] Various Schools, II, 159. Red chalk, 200 × 149 mm. The rather inorganic grey washes on the right half of the drawing seem to be by a later hand.

[4] Charcoal, on brownish paper, 187 × 253 mm. The lights in white chalk are probably by a later hand.

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C—Landscape, by Schiavone. Pen, 13.7 cm. by 21 cm.

D—Salome, here identified as by Veronese. Pen and wash, 39 cm. by 18.6 cm.

E—Madonna enthroned with Child, and Six Figures, by Veronese. Pen and wash, 18.3 cm. by 16.9 cm.

Plate II. Some Unknown Venetian Drawings in the Albertina

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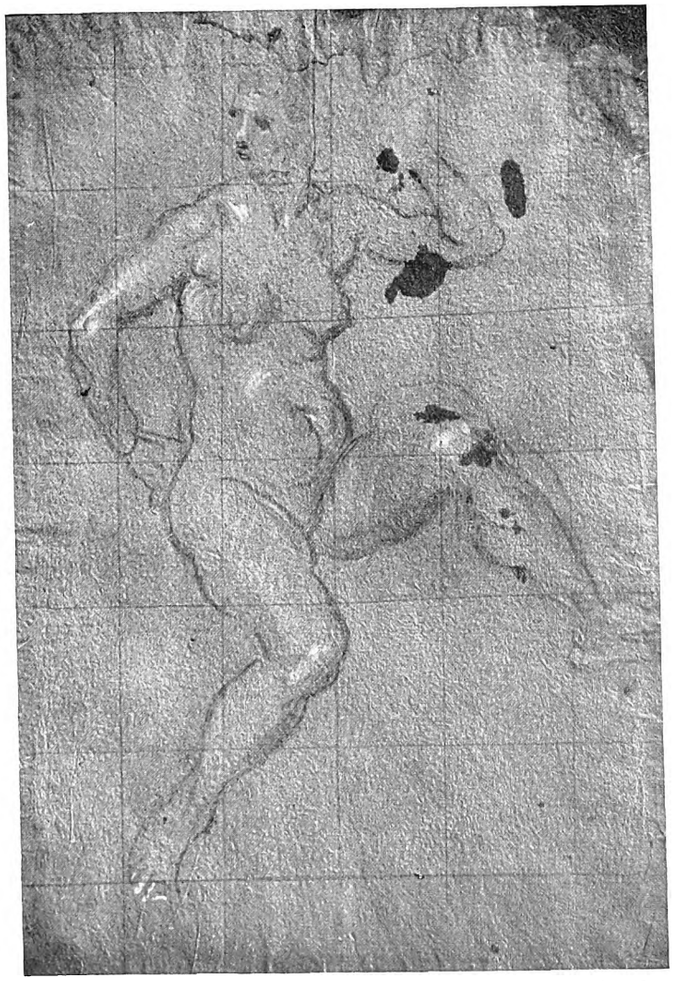
F—Madonna and Child with St. Joseph, by Tintoretto. Charcoal drawing. 18.7 cm. by 25.3 cm. The lights in white chalk probably by a later hand

Plate III. Some Unknown Venetian Drawings in the Albertina



A—Preliminary sketch for the figure of Susanna in the Louvre picture. Black chalk, squared.
Tintoretto Drawings in the Louvre

B—Study after Michelangelo's *Crepuscolo,* seen from the back. Black chalk.

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offers very little assistance in that respect, but special attention should be paid to two drawings in Florence (Hadeln, Plates 55 and 59) having a great similarity both in technique and in conception.

A number of Italian drawings have been presented to the Albertina under the will of the late art collector and historian, Oswald von Kutschera. One of the most noteworthy of these is the fine landscape by Schiavone.[5] This, as will be seen from Plate II, c, is drawn in his partly sketchy, partly precise, manner, which gives clearly what he wishes to show clearly, and merely sketches where slight indications seem sufficient. In my essay on Schiavone (*Jahrbuch der Kunsthist. Sammlungen des Kaiserhauses*, XXXI, 3), I have already described his landscape drawings, and the three characteristic reproductions, (Figs. 42, 43, 44) fully illustrate his individual methods. A much larger number of Schiavone drawings could easily be identified—the Louvre collections especially would offer a rich harvest—but these few drawings are sufficient to give a good conception of Schiavone's landscape style. It would not be by any means an impossible task to classify the many existing landscape drawings of the Venetian School of the sixteenth century, but considering the unimportance of further scientific results likely to be arrived at, the task would not be worth the trouble. The few works by Titian's hand which have survived can be recognized even without undertaking this. Again, Campagnola's and Schiavone's note is so personal that their works may be readily identified without creating the desire to gain an absolute knowledge of all their works, which only could be done at the trouble and expense of wading through the enormous pool of copies and variations of their contemporary and post-contemporary imitators.

The purchase of a sketch by Paolo Veronese represents another valuable acquisition [PLATE II, E].[6] The sketch shows the *Madonna Enthroned with Child, and Six Figures*, the whole composed into a narrow space. On her left, one Saint and (apparently) two Evangelists, on her right two Saints commending the kneeling founder. On the left top corner there is a detailed sketch of the throne with the two Evangelists, and round the principal group are to be seen five sketches of the same figures drawn hastily but with great spirit. It is probably the first rough sketch for an altarpiece ordered from Veronese with exact specifications regarding the size, names of Saints, and numbers of figures required. Whether such an altarpiece was ever executed, or if painted still exists, is not known to me. A similar grouping of the figures (the Madonna on the throne, John the Baptist, and an Evangelist on the steps) can be seen in Veronese's painting representing *The Family Cuccina adoring Mary*, in the Dresden Gallery (No. 224).

Under drawings by unknown artists I discovered another Veronese [PLATE II, D]. It is a *Salome*, a sketch full of movement and energy. Salome ascends the steps to Herod's throne past a crowd of horror-stricken Jews, St. John's head on a charger in her extended arms. No comparisons or proofs are needed to fix the authorship upon the most sumptuous and splendour-loving master of the Venetian school, but the drawing in the British Museum (unfortunately known to me only from the small illustration in the volume on Veronese, " Knackfuss Series," p. 39) might be mentioned as analogous.

Finally, a few words about one of the latest Albertina acquisitions already published in the BURLINGTON MAGAZINE, April, 1923—the fine Titian landscape with two kneeling figures. Mr. Constable is of opinion, with greater caution than necessary, that the landscape has been added later, either by Titian himself, or by one of his pupils. Personally I cannot agree with this assumption. The architecture and trees are drawn with that masterly superiority characteristic of Titian, and never achieved by a follower, not even by Campagnola or Schiavone. It can occasionally be observed, even in Titian's later works, that the foreground scenery is placed winglike before the landscape, an arrangement almost universally to be found in his earlier works. The two trees which break off suddenly cannot in any case be explained by Mr. Constable's theory, even if the drawing should have extended originally only as far as the wing forming the background to the two kneeling figures. It seems to me, therefore, quite impossible to doubt Titian's authorship of any part of that drawing.

[5] Pen, 137 × 210 mm.

[6] Pen and brownish wash, 183 × 169 mm.

[7] Cat. Various Schools, IV, 225. Pen and wash, 390 × 186 mm.

NOTES ON VARIOUS WORKS OF ART

TINTORETTO DRAWINGS IN THE LOUVRE.—Of the many studies in the vast collection in the Louvre attributed to Jacopo Tintoretto, a great number cannot, on further examination, be included in the *œuvre* of the master. In the lines which follow I have attempted to draw up a list of those whose genuineness is unmistakable. While affording no new information as to the work of the master, the quality of these drawings is remarkably high, and they confirm very satisfactorily the conclusions as to his style which we have reached from the study of his

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drawings in other collections. The drawings are in black chalk unless otherwise described.

No. 5383. Preliminary sketch for the figure of *Susanna* in the Louvre picture. Squared. [PLATE A.]

No. 5384. Study after the *Crepuscolo,* by Michelangelo, seen from the back [PLATE B.]

On the other side a large version of the same figure without the legs.

No. 5385. Front view of a male nude, sitting, leaning on his left arm. Squared.

No. 5365. *Christ giving the keys to St. Peter.* Study in colours. This study belongs to the series of composition studies for the same subject in the British Museum, 1907.7. 82-90.

No. 5378. Study for a *Prometheus.* Heightened with white.

No. 5382. Study for a *Prometheus* (?) Squared. On the reverse of the paper a study after a bust of Vitellius (head).

No. 5695. Male nude kneeling. Heightened with white.

No. 5396. *Sleeping Satyr.*

No. 5386. Male nude, back view, standing. Evidently of Tintoretto's later periods.

No. 5394. Large study after the Bronze *Samson,* formerly attributed to Giovanni da Bologna, but probably after a model by Michelangelo.

AUGUST L. MAYER.

TWO PORTRAITS BY JOHN CONSTABLE.—In the BURLINGTON MAGAZINE for February, 1912, I published a portrait group by Constable of *Mr. and Mrs. George Bridges of Lanford, Essex, and their family,* painted in 1804, and lent by Admiral Bridges to the Tate Gallery. The accompanying note summarized what is known of Constable as a portrait painter in the years up to the time when his own inheritance (1816) and his wife's income (1819) made him free to throw himself into landscape painting. It may be of interest to add two minor portraits, painted probably in the same year. These are the daughters of Mr. John Lewis, who lived in the neighbourhood of Dedham. Constable was a frequent visitor at his house, and is believed to have painted the portraits as a gift: the younger brother of the little girls is the infant Christ in Constable's altar-piece at Brantham (also painted about 1804). The pictures passed to this boy, who left Essex to live at Brighton, and from him to his widow Sarah Ann Lewis, in whose house their present owner, Mr. E. Dudley Gutteridge, first remembers them. In 1895 they passed by Mrs. Lewis's will to her daughter Jessie, the mother of Mr. Gutteridge, to whom she left them in 1916. The name of the *Child with a Rabbit* [PLATE] has been forgotten; the other was Eliza Lewis, who died unmarried in the 'seventies. They are unpretentious works, with clumsinesses of drawing, but also with a charm in breadth of handling and freshness of colour.

D. S. MACCOLL.

THE ROBINSON PICTURES AT CHRISTIE'S.—The sale of Sir Joseph Robinson's pictures takes place at Christie's on July 6. Considering some of them in the order in which they will appear, we are first of all attracted by a huge oil painting by Constable of the *Embarkation of George IV from Whitehall on the occasion of his opening Waterloo Bridge in* 1817 (3) In spite of its size, 58 by 94 inches, it has the rapid, rather turbulent brushwork of a sketch. There is at least one other version of this picture, and I think a more highly finished one, in the Glenconner collection. At first sight one might associate this one with one of those imitators' productions which, so far as handling is concerned, out-Constable Constable; but, though there may be repaints here and there by some other hand, as a whole it is too sound and too direct for even the cleverest of imitators. There are catalogued, ten Gainsboroughs, including the imposing *Admiral Lord Graves* (6) and the very accomplished group of *Mr. and Mrs. Dehaney and Daughter* (5). These represent Gainsborough at his most impressive and in his grandest style. They have much that one misses in the more intimate studies done more for the artist's personal enjoyment than for the gratification of the patrons and connoisseurs of the day. But how delightful Gainsborough "on his own" can be is shown by the charming little sketch of *A Page* (7), in which a first plan for *The Blue Boy* is evident. It is good news that the National Gallery has at last acquired a Gainsborough of this particular kind. *The Artist's Two Daughters* makes a delightful break in the somewhat ponderous series of compositions which alone have represented Gainsborough in the gallery. Falling somewhere between these spontaneous essays and the great portrait groups is the *Mrs. Drummond* (4) [PLATE I, A] from the Revelstoke collection. Here is Gainsborough the portraitist at his best. Dignity, delicacy, grace and that indescribable air of modesty that informs some of the best of his portraits are here expressed in every line of the drawing and in every touch of the subtle and persuasive colour scheme of quiet greys, pale mauve, green and gold, with flesh colour of faintest transitions from tender carnations to greys fading into one another like the greys of the skies in some of the earlier landscapes. Reynolds's *Miss Whitbread* (21) is a stiffish composition, although there are passages in the dress that speak highly for Sir Joshua's accomplishment. The spruce elegance of his *Mrs. Mathew* (20) may be a trifle studied, but the craftsmanship is so neat and clever, the drawing so expressive, and everything in the composition so prettily placed, that it continues to attract us as long as we care to look. In the background is an engaging trifle of landscape painting. *A Lady and Child* (25) is all but as good as we have a right to expect from Romney.

The *Judgment Day* (32) catalogued as by Fra Angelico would never pass as an authentic

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A—Mrs. Drummond, by Gainsborough. Canvas, 1.26 m. by 1 m. (Sir Joseph Robinson)

Child with a rabbit (daughter of Mr. John Lewis, of Dedham), by Constable. Canvas, 42.5 cm. by 34 cm. (Mr. E. Dudley Gutteridge)

Plate I. The Robinson Pictures at Christie's

Two Portraits by John Constable

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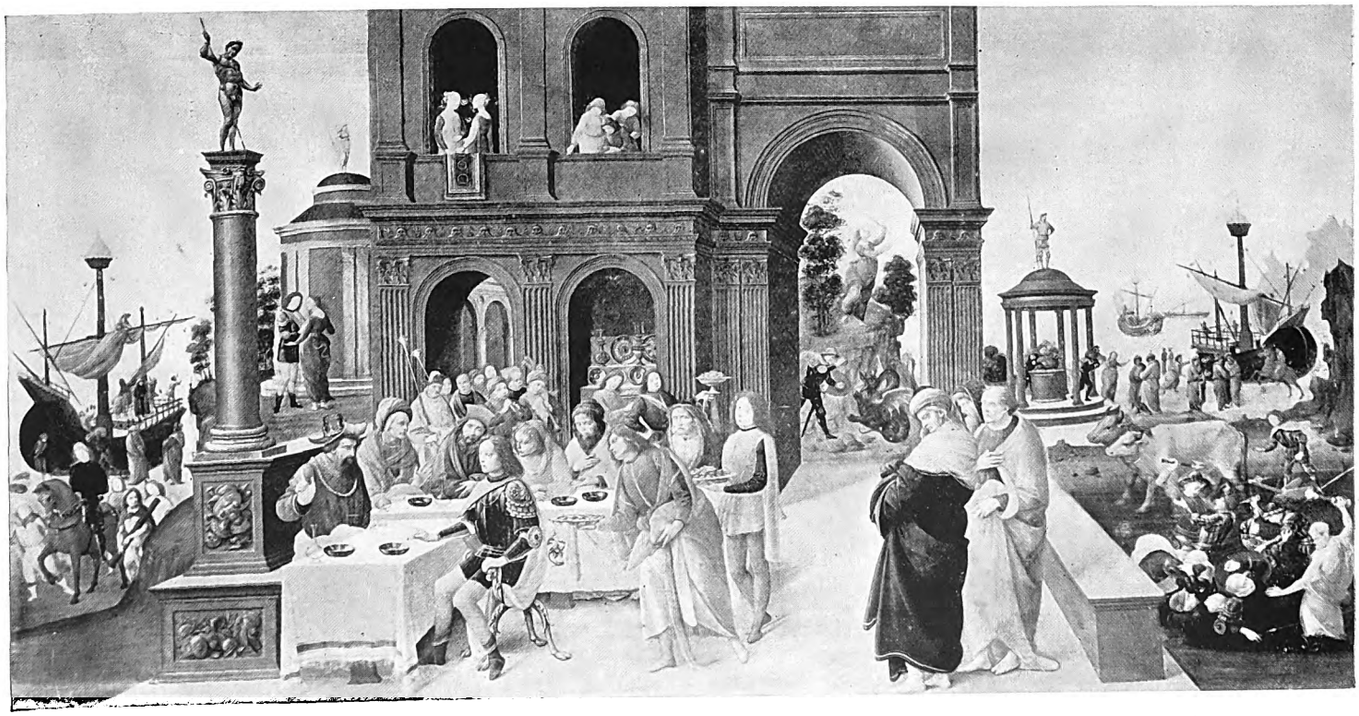
B—The Story of Jason, by Piero di Cosimo. Panel, 83.8 cm. by 160 cm. (Sir Joseph Robinson)



C—Jason and Medea, by Piero di Cosimo. Panel, 83.8 cm. by 152.4 cm. (Sir Joseph Robinson)

Plate II. The Robinson Pictures at Christie's

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work. Two finely preserved panels [PLATES II, B, C], which it is a privilege to see, are the *Story of Jason* (36) and the *Jason and Medea* (37) catalogued as by Piero di Cosimo. Both are stately pieces, but only the first has anything of Piero's shrewd inventiveness. The language is beyond all question that of Piero di Cosimo, but whether the accent is also his, I will not profess to decide.[1] As a decoration the first would be hard to match, and the way in which the figures express themselves, and the faces explain the emotions called up by the situation, are things to study and to wonder at.

Nothing could be more striking as descriptive matter or jollier as decoration than d'Hondecoeter's large *Garden of a Palace* (65), with all the birds flying about and whistling and cackling and quacking as in some paradisaical aviary. It may not be great art but it is certainly great entertainment, and the sternest æsthete might unbend to it between summers. More likely to be overlooked, except by the curious student, is a singularly good piece of figure grouping, *The Guard Room* (71) by Simon Kick (or Kuck, 1603-52). There are good examples of Pieter de Hooch and Ochtervelt, but the greatest of the Dutch works are the Rembrandt portrait of *An Old Man* (80), the charming *Lysbeth van Ryjn* (81), dated 1633, and Frans Hals's *Portrait of a Gentleman* (58). There are several works catalogued as by Van Dyck. Of these the portraits of *M. de Witte* and of his *Wife* (94 and 96) are much the best, though it is more than doubtful whether the exceedingly clever, but too soft and luscious drawing, has enough distinction to justify the attribution. At the end of the sale are four Boucher panels full of grace and display, though a little too mechanical for Boucher at his best. R. R. T.

FRENCH PICTURES AT KNOEDLER'S GALLERY.—The exhibition at the galleries of Messrs. Knoedler of French painting contains, on the whole, examples of more importance and higher interest than the one at Messrs. Lefèvre's Galleries. The early Monets at the latter were interesting in their frankly pedestrian exercise of the art of painting from nature. The pupil of Boudin was still clearly discernible, already with a heavier stroke and a more summary grasp of each scene, not only as a whole, but as unique in occurrence. There was in these canvases as yet no hint of the doctrinaire demonstrationalism that was later to become inseparable from the idea of Monet's career. The sort of super-painting arrived at by years of practice was yet to be developed, as yet, perhaps, undreamed of. In the present exhibition in Bond Street we have, full-blown, some of the flowers to which the immense and unresting labours of a lifetime succeeded in giving birth. When Claude Monet selected, from the infinite possible paths, the one that has led him to fame and achievement, he put from him, with entire ruthlessness, all objectives but the chosen one. He set himself to stalk a series of aspects of landscape, within easy reach of each other, and to execute them on the spot in solid paint, working on each canvas for the duration of a generally fleeting effect. He may be said to have invented the super-pochade. And it is no criticism of Monet to say that he did not achieve what he had not set out to do. In that he does not, like Constable, paint dead pictures from living sketches, he may be said to have been wiser in his generation than was Constable. But it may remain a question whether the obligation that Monet puts on every pochade to assume the dignity and scale of a picture is one that every pochade can bear. The situation is saved again and again by the astonishing virtuosity and staying power of the painter, and by the well-nourished and innumerable exhilaration of his touches. But there again, would such a phrase as "the saving of a situation" ever crop up under a pen that was writing, say, of Turner? Monet's reputation is suffering a reaction from the excessive claims that were made for his methods. That they were the only methods; that they had superseded for always all previous methods; that they had, of course, the monopoly of "sincerity." And so on.

The theory that it is the main business of an artist to paint half-a-dozen views of one object in different lights cannot be seriously maintained. It would be nearer the truth to say that the artist existed to disentangle from nature the illumination that brings out most clearly the character of each scene. But an artist must be judged by his successes, and Monet created a thing, the like of which had never been done before. Of him, of Renoir, of Pissarro and Sisley, it can truly be said not only that they wished to make, but that they succeeded in making of what was called impressionism something durable, like the work in the museums. Monet's large view of the Ducal Palace and the Piazzetta smouldering before their extinction in twilight must remain one of the masterpieces that have been wrung by the painter's art from the city in the sea. None of the painter's august predecessors have done just that, or indeed anything at all like it. It is neither the Venice of Canaletto nor that of Byron or Turner. It is very modern. The ghost of one gondola is

[1] In the first article in Vol. I of THE BURLINGTON MAGAZINE, I see that Mr. Berenson attributed the *Jason and Medea* to Alunno di Domenico, and the *Story of Jason* to some Northern imitator of Piero, working in Florence.

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hurrying to the traghetto, but the rest, with the marionettes and the bautti have been put away in their boxes. The modern painter offers us the austere consolation that may be found in the play of light on an empty stage. The painting of the large field of poppies does for the earth very much what the other has done for the sea. The recession is a miracle of grasp. The great squat trees sit like toads on the horizon. A certain coldness of colour throughout is intimately true to the impression made by blank sunlight at midday, an impression that has in it something of menace, a competition with reality that recalls the flimmer during an eclipse.

The large canvas by Pissarro entitled *La Côte des Boeufs*, with its beautiful and highly complicated intricacies of design, its solidity of architecture, and a certain human warmth and tenderness, is perhaps as important an example of this insufficiently appreciated painter's work as any that exists. A writer of to-day is almost afraid to use of a work of art the term "laborious." He would probably be supposed to imply depreciation, or to be indulging in the irony that is almost *de rigueur*. But the charm of a picture like this lies chiefly in its immense and indefatigable laboriousness, in labour so cunning, so swift and so patient, that the more it is piled up, the greater the clarity and simplicity of the result. "*Un travail de Bénédictin*," as I have heard himself call it.

With Renoir we come at once into the region of magic, of what we can only call inspiration. Someone will certainly call the *Square de la Trinité* a Watteau. But the gracious figures have swarmed from the cavern of the studio into open air and sun. The festive sweep of the staircase of white stone from the sunlit lawn has a kind of triumphant character that is astonishing. In groping for analogies to sensations inspired by the masterpieces of painting it is not always possible to find them in the storehouse of common sense. This picture suggests to me the verse of a nigger song that was the rage in London in the 'nineties:

> Come along! Jine de throng!
> Climbing up to heaven in glory!

Then there is the masterpiece that I remember in the possession of Blanche Marchesi, the girl with the saucy eyes and her finger in her mouth, perhaps the most living eyes that have ever been painted. And an exquisite canvas called *La Loge* [PLATE I, B], a young woman in a box, exquisitely dressed, with an exquisite bunch of wall-flowers in her hand, and an exquisite elusive profile, modelled only with touches of lichen green and daisy-tipde red. And in the pale face the only sharp dark is the eye that tells like *mouches en laict*.

The *sousbois*, by Courbet, is an example of his method at its best. It is the kind of painting that must be read at close quarters for its beauty to be revealed. The clear browns and greens are beautifully related, and surfaces from which the paint has been scraped off are diapered with skill by the little trowel to suggest branches, leaves or water with a delicacy of drawing that is astonishing considering the instrument.

The Manet of a music hall is very characteristic. A lack of any very definite conviction; the stage and singer and orchestra evidently intend artificial light, while the foreground figures are obviously painted from life in daylight; an execution that seeks for distinction in a kind of non-committal *négligé*, and, to that extent, achieves it. A picture obviously created more for exhibition than to live with.

And then there is in this most curiously varied collection Millet's *Tobie* [PLATE II, C], a great classic of universal and eternal interest, painted neither for an exhibition nor as a demonstration of skill. The action of the old woman, who, old as she is, has bounded out of the house in her down-at-heel list slippers to peer into the dawn up the long avenue for the remedy that she knows must be there is unforgettable. And the birds in the branches of the tree, that are still asleep.

WALTER SICKERT.

MR. DUNCAN GRANT'S PICTURES.—How the eye, condemned to seek food among the jungles of modern art, is regaled and rewarded by the sight of one who, like young Roscius, "does not wring his features into distortion at any time; nor rowl his eye, as the practice is, to imply subtlety." This exhibition at the Independent Gallery has in one sense shown Mr. Grant in a new light. In another it has shown how little the passage of years has budged him from the first path he chose, at a time not remote indeed, but sufficiently so to have allowed of great changes upon the face of English painting. The unstable elements in his art are, as ever, the superficial ones, for Mr. Grant has not yet flatly contradicted his whole self, as artists have been known to do; has never outstripped his first public nor fought his way into the hearts of another one. What has resisted the thin voices of fashion may well determine his right of entry to some place in the art history of England, though what is mutable will very likely determine his exact position there.

Just as the Renaissance painters could turn with an ease suggestive of something like indifference, from the religious art demanded by the ecclesiastics, to the profane art, which supplied other needs of the human spirit, so to-day, when

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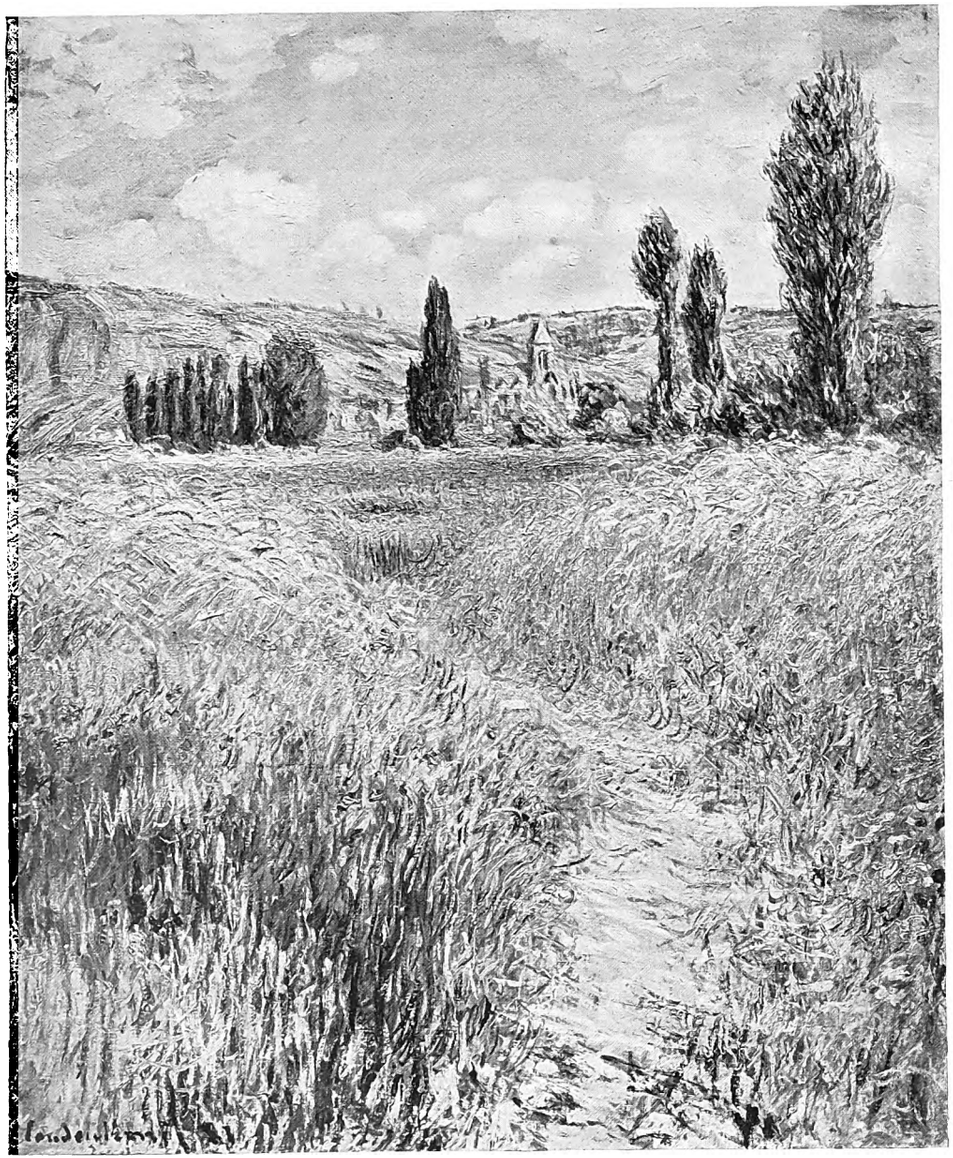

A—Sentier dans l'Ile St. Martin à Vetheuil, by Claude Monet. Canvas, 73.7 cm. by 60 cm.

B—La Loge, by Renoir. Canvas, 64.8 cm. by 50.2 cm.

Plate I. French Pictures at Messrs. Knoedler's Gallery

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C—*The Return of the Prodigal,* by Millet. Canvas, 0.84 m. by 1.21 m.

Plate II. French Pictures at Messrs. Knoedler's Gallery

The Hammock, by Duncan Grant. Canvas, 0.8 m. by 1.45 m. (Independent Gallery)

Mr. Duncan Grant's Pictures

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movements crush movements in rapid succession, Mr. Grant finds it a simple enough business to keep abreast of the times. A character like Whistler would have gone on creating much the same kind of pattern even if his public had rewarded him for creating them out of the latest brute to arrive at the Zoo or out of sky-scrapers rather than out of " the deeply religious Mr. Carlyle " or Battersea Bridge; and a character like Mr. Grant could never have found any difficulty in creating his patterns out of geometric figures in the days when the art public were passing through their queer Cubistic mood; and now that the good Europeans among painters are asked to impose upon Nature (without, of course, ever " violating her ") the formal order that is Design and the chromatic order that is Colour, we find him taking up the task with a light heart. If the art-public were to clamour for the moon, no doubt he would paint the moon very well for them. But besides this responsiveness to life (presumably the result of standing at a vantage point well clear of orthodox society and its art), Mr. Grant has such a fund of inventiveness and caprice that he could not if he tried deal with any subject just in the current manner. That is why his pictures have the air not of school pieces but of refined and elegant comments on the art of our day.

Last year Mr. Grant showed us several ponderous compositions, so that some feared that their grey-eyed lute player had taken to the trombone for good. But that was a whimsical though perhaps a not unprofitable pilgrimage to the latter-day temples of Raphaelism, undertaken in the heat of a successful day, probably by special request of the sort of connoisseurs who would not hesitate to ask for *pommes frites* at Simpson's. Thank heaven he got back before the dark set in. Now he offers us an exhibition of those peculiar arabesques that all along have most aptly expressed his visions. They are of their kind the most perfect things to be found in England. And they are expressed in brushwork of an almost monotonous gracefulness and simplicity, less cramped and mechanical, sleeker and more cerographic than of old. His great task, so far as form is concerned, is to combine not only on the same physical plane of the canvas but on the same visual plane in the imagination, the pattern made by approximately vertical surfaces with those that recede sharply from the eye. Whistler shrewdly got rid of that problem by filling the imagined space with fog (then called " aerial perspective," but thought of as something connected with philosophy—things for which Mr. Grant has no stomach).

It is when Mr. Grant appears in *grande parure* in his large canvases that we see this difficulty most plainly. The surfaces of the great luminous composition on our Plate, with its exquisite background scene, is undoubtedly broken when we see how the artist has wrestled, or else has not wrestled enough, with the awful problems of the receding path and the doubled-up legs of the bigger boy. And yet the picture is twice as good as Mr. Grant's earlier big work of *St. Paul's* and twelve times as good as the still earlier *Nude* on a similar scale. This and other pictures such as the wonderful *Still Life* with the flowers, book and envelopes (9), the frankly Sickertian *Circus* (23), done, alas, on perishable millboard, the *Still Life* (26) with the plaster head and flowers quaintly used to define the air space, and even the unfinished portrait of *Mlle. Lopokova,* all impress us with the ease with which everything that seems to have passed in the artist's mind finds its way to ours. His genial interest in the events that passed leisurely before him on a sunny day in a garden, or in the lifeless existence of things seen in the cool intimacy of an inner room, his absorption in the task of discovering a quaint enough scheme of decoration and a happy enough scheme of colour to accord with such a vision, his sensual pleasure in expressing these together in a special calligraphy that has become as native to him, and is nearly as *naïf,* as is the technique of the loom to the weaver; all these activities of mind, eye and hand are co-ordinated with so little effort that we, too, can rapidly participate in them in a purely pleasurable way. There are no obscurities anywhere. Each picture has the simplicity, the sweetness, the sincerity and the air of finality of the images in a curious toy book, with something of the French eighteenth century, and perhaps still more of the spirit of a painter like Stubbs—that fine artist.

For an artist like this it is a severe test to have some forty works shown together. The similarity of handling is apt to prove tiresome under such conditions. Whatever is mechanical or merely the offspring of habit in Mr. Grant's method emerges most in the drawings, but on the whole he stands his trial well. R. R. T.

REVIEWS

Jacques Callot. By HERMANN NASSE. (Meister der Graphik. Band I). 78 pp. + 50 pl. Leipzig (Klinkhardt und Biermann). Grundpreis M.20.

The first volume of *Meister der Graphik* (Klinkhardt u. Biermann, Leipzig) by Hermann Nasse, is devoted to the work of Jacques Callot (1592-1635). The book is in every way extremely satisfactory, both text and reproductions. As an instance of the clearness of the latter, the place

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in the plate representing the siege of the island Ré from which Callot has scraped out the portrait of Richelieu (between Louis XIII and Gaston d'Orleans) can be distinguished in reproduction by a slightly woolly quality in the engraving of the waves that take its place. The reproductions are bound in an order that finds itself justified by its correspondence with the logical sequence of the lucid and reasonable text, and the clear marginal references to the numbered plates make reading a pleasure and reference easy. It is doubtful if Abraham Bosse, 1611-1678, could have foreseen the justification that time would bring to his words. . . . "*Jacques Callot, Lorrain, lequel a extrêmement perfectionné cet art, et de telle sorte qu'on peut dire qu'il l'a mis au plus haut point qu'on le puisse faire aller. . . .*"

Rembrandt was twenty-nine when Callot died. How near in time and how far in spirit are the two plates of the same subject by two contemporaries! The stately engraving by Callot out of his *Grosse Passion*

Purpurea quid opus veste? heu! num cernis ut illi
Omnia purpureo membra cruore rubent!

and Rembrandt's large upright etching (B. 77) with the abject architecture. Did Callot know that his young Dutch contemporary was to pull the exquisite art of engraving to the ground amid the plaudits of the universe?

WALTER SICKERT.

Wenceslaus Hollar and His Views of London. By ARTHUR M. HIND. xiv + 92 pp. + 64 plates. (John Lane.) 30s.

The *raison d'être* of this book is chiefly antiquarian and topographical, for Professor Hind limits his catalogue and (with one or two exceptions) his illustrations to Hollar's etchings and drawings of London and its vicinity; and this character is emphasized by the arrangement of the catalogue into four divisions of county maps containing London, maps and general views of London, views of buildings in London, and views of Richmond and Windsor, date and style being practically disregarded. True, the introduction gives the main facts of Hollar's life and a general review of his work, with some notes on technique; but neither the material nor its presentation does much to reveal Hollar's artistic personality or his relation to his predecessors and successors in England. Within its range, however, the book is well done. In the introduction, excessive stress seems laid on Rembrandt being an admirer of Hollar. That he ever saw Hollar's etchings of shells is pure supposition; for the fact that he himself etched a shell proves nothing. The logical inference is that behind Hollar was an unknown etcher of similar subjects, and so *ad infinitum*. Similarly, in connexion with the famous large *Bird's-eye View of London*, the introduction of Bierling's and Visscher's names seems quite gratuitous. The catalogue itself is a most careful and accurate piece of work, full of interesting topographical details. One or two points may be noted. The copy at Prague of the unfinished *Bird's-eye Plan of the City* (No. 9) shows no trace of any lettering having been removed, and is regarded by Dr. Borovsky as certainly a first state. The same authority is also very doubtful whether a first state exists of No. 91 (*Trial of the Earl of Strafford*), and considers Professor Hind's second state as the first. It is a pity that when a state is not in the British Museum, Professor Hind does not always state where it can be seen. Cases in point are No. 85 (*Whitehall from the River*) and No. 90 (*New Palace Yard*), both of which are at Prague. There are a few slips which will no doubt be corrected when, as one hopes, this partial study is expanded into a more comprehensive survey. The studio referred to on p. 3 as being on the east side of the courtyard of Arundel House, is on the west in the engraving; and in the list of authorities consulted, Borovsky's catalogue of Hollar's engravings is called a valuable supplement to Hollar's catalogue. Presumably, Parthey's is meant.

W. G. C.

Geschichte der Spanischen Malerei. By AUGUST L. MAYER. 536 pp. + 373 ill. in the text. Leipzig. (Klinkhardt und Biermann.)

Unfortunately it is difficult to obtain in English connected information about Spanish Art. In no subject is dabbling more in evidence. There are lots of stodgy books about "the early masters," of puerile books about Velasquez, of high-brow books about El Greco, of mettlesome books about Goya, but they form an army corps of detached units. What we want is a scholarly summary of the whole subject, or, better still, a half-dozen summaries of the half-dozen distinct periods in the history of Spanish art. Such summaries are useful, first as a means of introducing beginners to a closer study of individual painters, second as a check upon the relative importance of each artist, third as a catalogue or report of the work being performed by the student of particular periods. The summary should be at once an advertisement and a criticism of the most serious art literature. The tireless Dr. Mayer offers us a model in his *Geschichte der Spanischen Malerei*. Eight years have passed since the first edition of the work. Some new material resulting from Spanish investigators, relating to the fourteenth and fifteenth century painters, has come to hand and been embodied in this second edition, but substantially the book is a reprint. The history of Spanish art is traced in the first section from the earliest times to the death of Greco, and in the second section from the beginning of the seventeenth century almost to the present day. The book is a solid contribution to one's knowledge of the subject. The half-tone illustrations,

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sandwiched between passages of text, are only fairly well selected and are not particularly well printed, but they are sufficient as reminders of the originals. P. S. y T.

Archives Alsaciennes d'Histoire de l'Art. Première Année, 1922. Strassburg and Paris. (Librairie Istra.) Limited edition of 500 copies. 152 pp. ill.

This annual makes an excellent start with its first volume, in which three articles are devoted to eminent Alsacian artists of the fifteenth and sixteenth centuries. R. Forrer publishes two drawings by Schongauer in his own collection, a drapery study for a *St. Ursula* and a *Wise Virgin*. K. T. Parker explains with great acumen a drawing for glass in the Victoria and Albert Museum, in which he recognizes a design by Hans Baldung for a window in the convent at Hohenburg (Odilienberg), which probably perished soon after its completion, either in the riots of the Peasants' War (1525) or in a conflagration which broke out in 1546. M. Moeder writes on Alsacian bookplates of the sixteenth century. He is wrong, unfortunately, in saying that the rare bookplate of Caspar Baldung by his kinsman is in the British Museum; there is but an imitation of it there, which cannot itself be ascribed to Baldung Grein. Other articles deal with the ancient standard of Strassburg, the cathedral of the same city in the eighteenth century, the painter J. J. Sorg (1743-1821), the china manufacturers Anstett, and other subjects of local interest. Alsace has contributed so much material for the history of art that the future of such an annual seems to be assured.

C. D.

Antoine Watteau. By EDMUND HILDEBRANDT. 177 pp. + 87 ill. Berlin. (Propyläen-Verlag.)

Were it necessary to describe Herr Hildebrandt's book in three words I would suggest "Watteau. An Appreciation." From the student's point of view it is not really more than this and its author himself admits that he has not set out to write a book which might be archæologically the "be-all and the end-all here," but one which should set forth the spiritual significance of Watteau's art, one which should help to call forth at the name of Watteau a fuller appreciation, a keener insight. In a manner Herr Hildebrandt has been eminently successful in this endeavour, and in one respect surpasses those who have written before him. He has seen his subject as a whole, and though he has introduced much that is purely archæological, he has never for a minute lost his hold on Watteau the poet, the visionary, the musician. His fault, indeed, is that he repeats too often the same story, and unlike Walter Pater, who from different points of view is ever returning to the central theme, bringing to it each time a clearer and a richer meaning, Herr Hildebrandt remains within his theme from which he constantly returns empty handed and contented. That this abode is at the heart of Watteau's charm constitutes the delight which must be felt on reading this book.

Herr Hildebrandt devotes a few pages to a bibliography. De Goncourt, of course a master of style, is very limited in the scope of his artistic appreciation; Paul Mantz (1892) is rather commonplace; and Sailles, though interesting archæologically, has missed the charm of Watteau's personality. Herr Hildebrandt, however, makes no mention of a very important life of Watteau by Louis Gillet, published in 1921. Probably he had not seen it, which is unfortunate, as M. Gillet has treated Watteau very much from the same point of view as Herr Hildebrandt, but is much more extensive in his information and does not fall into the error of constantly repeating æsthetic tributes to the artist. Had these two writers combined we might have had all that could be desired in a popular Life of Watteau. As it is, each book has its own advantages. M. Gillet's is less of a poem, but does not lack a most sensitive appreciation of Watteau—also it is not so well composed and reads less fluently as a whole, which is doubtless due to its being a series of lectures. Herr Hildebrandt's book, on the other hand, has considerably more superficial charm, chiefly, I think, on account of its less varied outlook and its delightfully selected illustrations, H. S. E.

The Parish-Watson Collection of Mohammadan Potteries. By R. MEYER RIEFSTAHL, Ph.D. 260 pp. + 64 pl. New York. (Weyhe.) Limited edition of 500 copies.

This is a most attractive album illustrating a delightful subject. In the whole range of ceramics there are few things so rich in design and resplendent in colour as the finer Persian pottery, and of such is the greater part of the Parish-Watson collection. The catalogue includes a few of the Rakka types, but it is chiefly concerned with the gorgeous productions of Rhages and Sultanabad in what Dr. Riefstahl calls the classic period of Mohammedan art, the second half of the twelfth and the thirteenth century.

There is much to be said for the bold, dashing designs of the more primitive Mohammedan wares generally known as "Gabri"; but they do not figure in this collection, and they are only mentioned in the excellent historical survey given in the introductory pages of the catalogue. One is, however, tempted to remark in passing that Dr. Riefstahl seems to have subscribed too readily to Pézard's chronology of these early types, especially that of the lustred pottery. The discovery of a number of pieces of the so-called Sassanian lustre on the ninth-century site of Samarra does not support Pézard's arguments which would date this interesting ware on stylistic grounds as far back as the seventh century.

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But at any rate Dr. Riefstahl has studied his Pézard, and, indeed, most of the literature worth studying on his subject. He is, in fact, peculiarly well equipped for the task which he has undertaken; for he is deep in many branches of Near Eastern art—metalwork, miniature painting and textiles—all of which are essential to the proper understanding of Mohammedan ceramics. He has also, apparently, some knowledge of the Arabic scripts. We say apparently, because he does not lay claim to linguistic scholarship; and the results of his investigations in the present case are mainly of a negative kind. The ubiquitous Neshky inscriptions make no sense, and the unique " signature " on the base of No. 18 is not read. It remains to be seen whether the important studies of Arabic inscriptions, now being made by Dr. Flury, of Basle, will be more fertile: but there is reason to hope that, when they are completed and published, we shall have, apart from the readings, a means of dating the inscribed objects from the style of the ornamental writing. Meanwhile Dr. Riefstahl's introduction contains much excellent matter, concerning both technique and ornamental motives. He is an authority on textiles, and what he tells us about that important auxiliary is most valuable as far as it goes. But it is necessarily brief; and we should feel dissatisfied but for the promise of a further study of the subject in a future publication.

The Parish-Watson collection, consisting of forty-eight objects, is illustrated in full, and there are some thirty-four other illustrations of a complementary kind. The most important, and the largest, section is formed by Rhages pottery of the classic period, chiefly that painted in colours on a tin-enamel ground—the Rhages polychrome. The black and white illustrations leave nothing to be desired; and the coloured plates (there are nineteen of them), though, as Dr. Riefstahl says, unequal, are in the main admirable reproductions; and some of them reach an exceptionally high standard. The frontispiece, a magnificent sculptured vase with blue glaze, is rightly acclaimed as masterly; and two other dark blue-glazed pieces and several of the polychrome bowls are splendidly represented.

Each specimen is carefully and conscientiously described with ample references and as much explanation as possible of the ornamental motives. Miniatures and textiles are here laid under contribution; and Dr. Riefstahl expresses the opinion that the court miniature painters assisted in the decoration of the finer pieces, a feasible proposition but at present lacking in proof. It was no easy task to explain the more intricate Mohammedan designs; and it is small wonder that the descriptions become at times rather prolix and involved. More use here of consecrated terms, such as arabesque, mosaic pattern, etc., might have saved whole lines of detailed explanation. On the other hand many of the descriptive words are used in a sense which is unfamiliar: e.g. *pitcher* for a small jug, *jar* for a spouted vessel with handles, *ovoidal,* "frieze of rounded and perforated *motives*." But these are trifling matters and will not disturb our enjoyment of a beautiful book and one which is really helpful for the study of Mohammedan ceramics. R. L. H.

Old English Walnut and Lacquer Furniture. By R. W. Symonds. 176 pp. + 40 pl. (Herbert Jenkins.) 25s.

Mr. R. W. Symonds has followed "The Present State of Old English Furniture" (Duckworth), within a year, by the above work. He has culled his examples from the same sources in both books. This one we may either consider as a collection of illustrations, or as a serious contribution to the available knowledge on the subject of old English furniture. Judging from the former standpoint, we have here sixty-five articles which Mr. Symonds claims to be "fine pieces never before reproduced." Is this a fact? Many of the pieces from Mr. Percival D. Griffiths' collection have been illustrated in the pages of the Burlington Magazine,[1] and a card table, Plate 32, was also illustrated more than ten years ago in a well-known book.

Regarded as a serious contribution to the subject, the text does not bear critical examination. Mr. Symonds opens with three chapters on "Walnut Furniture," "Quality and Workmanship," and "Spurious Walnut Furniture," which are characterized by the kind of loose statement one would expect from a second-year apprentice in a cabinet shop. There is no indication anywhere as to whether Mr. Symonds is responsible for the diagrams, but the two given on page 31 are not accurate representations of English drawer-side dovetailing. On page 30 he gives a description of these diagrams, where he refers to the "tails"—evidently meaning the "pins," as distinct from the dovetails. There are several passages throughout the book which serve to show how he who sets out to explain things, has not understood them properly himself. On page 93 is the following statement. "To effect this perfect fit of the veneers, the cutting, both in the background and the pattern, was done on the centre of the lines of the design." Presumably the author means by this that both ground and ornament were accurately cut, but he does not appear to be aware that, in this early marqueterie, they were frequently both cut in one operation—that is, ground and inlay at the same time—and, therefore, whether cut well or badly, they would be bound to fit, as

[1] See *English Furniture of the Cabriole Period,* 1700-1760. By H. Avray Tipping, Vol. XXXII, p. 228 (June, 1918), to Vol. XXXVI, p. 78 (Feb., 1920).

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any inaccuracies in the one would be duplicated in the other. On page 95 Mr. Symonds mentions "Some of the principal points in which the modern work differs from the old." Then he proceeds to a statement which is simply nonsense. It is also stated elsewhere that modern veneers are very thin and the old veneers thick. Mr. Symonds does not appear to be aware that modern veneers are of two kinds, "knife-cut" and "saw-cut," and the saw-cut veneer is frequently quite as thick as the old. He also does not appear to know that veneers are not cut on the circular saw.

The text of the book as a whole does not amount to a serious contribution to the available knowledge on the subject. There is an attempt to point out to collectors how spurious pieces can be detected. Mr. Griffiths, who writes the foreword, has evidently come to the conclusion that these methods of detecting forgeries are more instructive to the forger than to the collector. Mr. Griffiths remarks: "Some defence is necessary for the collector and that defence Mr. Symonds supplies." But Mr. Symonds, by his very act of supplying a defence, renders it void by placing a superior weapon of attack in the hands of the enemy.

English Decoration and Furniture of the Later Eighteenth Century (1760-1820). By M. JOURDAIN. 272 pp. + 400 illus., including 8 plates in collotype. (B. T. Batsford.) £3 3s.

The publishers announce this as the fourth book of a series comprising a historical and analytical survey of English decoration and furniture from Tudor times up to 1820—a comprehensive field. Of the series, the second and third volumes, from the pen of "Francis Lenygon," have been with us for some years, and the first, by Miss Jourdain, has yet to appear. It seems to be a curious way of presenting a series, but no doubt the publishers have their reasons.

Miss Jourdain presents her branch of the subject with knowledge and sincerity. This is no mere book-making; the volume has a certain methodical planning which "made" books never present. If the general outline be somewhat sketchy (especially in the illustrative material) this is the fault of space-limitation or of the rarity of "missing links" in the evolution of English furniture. It may be said that the author hardly attempts such a progression, either in text or illustration.

The period chosen confines the book approximately to the school of the brothers Adam; but it includes also the last phase of Thomas Sheraton, when he threw overboard the high principles he had brought with him from the Tweed and had kept for some years in London, *durch Sturm und Drang*, to follow the execrable fashion of Hope. With the work of Robert Adam, Pergolesi, Cipriani, Richardson, Crunden and Angelica Kauffmann, therefore, this book is largely concerned. It is somewhat unfortunate that the two exhaustive volumes by Mr. Arthur T. Bolton should have appeared so recently, yet, even in the face of this formidable competition, Miss Jourdain holds her own. Hers is not the last word on the matter, she does not say all that there is to be said, but the edifice of our knowledge of such a subject must be built brick by brick, or stone by stone, and Miss Jourdain contributes a good quota of the necessary materials.

In the arrangement of the book a method which really originated in an earlier book by Francis Lenygon has been adopted: each illustration bears instead of the owner's name an arbitrary number referring to the items in a printed list in another part of the book, so that the student who is interested in the sources of the objects has to be constantly hunting up names. Let us hope that this irritating practice will not be perpetuated by other writers on furniture.

LETTER

"FLOTSAM OF LATER ANGLO-SAXON ART."

SIR,—After reading Mr. H. P. Mitchell's interesting article on "Flotsam of Later Anglo-Saxon Art" in the June issue, I venture to suggest that he has not seen M. Emile Mâle's latest book, *L'Art religieux du XII^e Siècle en France*, which was published last year. In referring to the reproduction of the *Magi Asleep together in Bed*, Mr. Mitchell writes that it is an example of the subject more than a century before the earliest representation cited by Mâle, and he refers to *L'Art du XII^e Siècle*, 3rd edition, p. 269, and he adds, "it is not suggested that the composition may not be based on some still earlier example." In Mâle's *L'Art du XII^e Siècle*, p. 69, there is a photograph of exactly the same subject from a tenth century manuscript in the Bibliothèque Nationale. It is possible that other readers have already called your attention to this photograph.

Yours faithfully,
ROSE GRAHAM (MISS).

[The following is Mr. Mitchell's reply to the above letter.—EDITOR.]

I am much obliged to Miss Graham for this reference, which fulfils my expectation that such earlier examples might be found. Being abroad I am out of reach of books, or I should look to see whether it is traceable to Anglo-Saxon influence. I was aware of M. Mâle's new book and ought not to have overlooked it. The group of three women on the ivory crosier-head remains unique.

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AUCTIONS

MESSRS. CHRISTIE, MANSON & WOODS, 8, King Street. JULY 6th. The collection of pictures belonging to Sir Joseph Robinson, of South Africa, are dealt with on p. 34. JULY 13th. Pictures, the property of various owners, including some fifteen works belonging to the trustees of the Duke of Grafton. The latter include the portrait of *Ferry Carondelet with his Secretary,* formerly ascribed to Raphael but later recognized as a typical and excellent example of Sebastiano del Piombo. This work was probably done when the artist, as is believed, was in Rome, i.e., between 1512 and '14. It has some similarity of style to the *La Fornarina,* in the Pitti Palace, and to the *Dorotea* in the Kaiser Friedrich Museum. There are also two important van Dycks, a three-quarter length *Portrait of the Artist* in dark red clothing, and the *Portrait of Henri Liberti,* organist of Antwerp Cathedral. These were both exhibited at Burlington House in 1900. JULY 4th: A collection of Chinese enamelled porcelain, of the Ming, Hang-He and Kien-Lung periods, including in all eighty-eight examples, many of which are important pieces. There are also three jade objects. JULY 10th: Hispano-Moresque pottery, collected by F. W. Mark, consisting of 142 objects. The shapes of many of the examples, such as the pharmacy-jars, are particularly good, while there are several pieces, like the deep dish, lot 120, having unusual patterns.

MESSRS. KNIGHT, FRANK & RUTLEY, 20, Hanover Square. JULY 6th: Old French furniture, pictures, bronzes, etc., removed from the residence of the late Lily, Duchess of Marlborough at Hove. Many charming pieces of furniture, mainly of the Louis XV and Louis XVI periods, a number of pictures and of fine English and French mezzotint engravings, also a most interesting collection of water-colour drawings by H. Alken, are included in the sale.

MESSRS. SOTHEBY, WILKINSON & HODGE, 34 New Bond Street. JULY 2nd: Books from the library of the late Earl of Carysfort, sold by order of the owner, Col. D. J. Proby. Although this will be a very short sale, there being only nineteen lots, the quality of the examples offered is exceptionally high. They include fine copies of the Mazarin and other very early Bibles, a copy of the Ryall Book, translated by Caxton, four early Shakespeare books with a copy of the 1623 edition of the Plays, and an uncut Kilmarnock Burns in original wrappers. JULY 4th: Drawings, the property of Prince Argontinsky-Dolgorovkow of St. Petersburg, and others. There are in all 161 lots from many schools, with a considerable number of fine works. Among these is a characteristic example of Campagnola (3); a Fragonard, *Saul and the Witch of Endor* (35); an excellent portrait by Cornelis Bega (54); a curiously interesting work whose subject we are unable to identify, by Altdorfer (103); and a good Guardi (132). JULY 5th: Old English and Irish silver, various properties; mainly from the seventeenth and eighteenth centuries, and including an unusually complete and well-preserved toilet set of the period of William III, consisting of a large mirror and seventeen other pieces. JULY 14th: The famous collection of armour belonging to the Earl of Pembroke, a full notice of which appeared in this column last month. R. R. T.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

CALLOT (?). *Legend of St. Augustine.* Presented by Sir Philip Sassoon through the National Art-Collections Fund.

GAINSBOROUGH. *Portrait of the Artist's Two Daughters.* Purchased.

ALFRED STEVENS. Cartoon and group of studies for the ceiling of Dorchester House. Lent by the President and Council of the Royal Academy.

NATIONAL GALLERY, MILLBANK.

H. HARPIGNIES. *Les Oliviers à Menton.* Oil. Presented by Mr. A. H. Robinson.

P. DE WINT. *View on the Thames.* Water-colour. Purchased (Duveen Fund).

W. SICKERT. *Venice and the Old Campanile.* Drawing. Purchased (Duveen Fund).

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

G. P. PANINI. Architectural composition. Pen and ink and water-colour.

G. D. TIEPOLO. *Landscape with a Greyhound.* Pen and Indian ink wash.

HORACE VERNET. *A Lancer.* Pen and wash.

PRINTS.

ANON. Frontispiece to "Reformation der Stadt-Nürnberg."

H. HOLZEL, 1503. Coloured woodcut.

F. GRIGGS, A.R.A. *The Barbican.* Etching.

K. KIMBALL, A.R.E. Twelve etchings. Presented.

MAX KLINGER. *Brahmsphantasie.* Etchings.

A. LEPÈRE. *Autour de la Lampe.* Lithograph. Presented.

C. MERYON. Vers à Eugène Bléry. (The rare plate, L.D. 88.)

W. SICKERT. Eight etchings. Presented.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet on exhibition.

ARCHITECTURE AND SCULPTURE.

**Virgin and Child;* group in oak, painted black. ENGLISH; 15th century.

Head of a Man; Istrian stone. LOMBARD (?); 9th-11th century.

Cameo in agate; by Johann Georg Klett (1720-1792).

King David; walnut relief. SPANISH; 16th century. Presented by Dr. W. L. Hildburgh.

*Tabernacle in stone. ITALIAN; 14th century. Presented by W. B. Chamberlin, Esq.

Adam; Eve; statuettes in sycamore (after the engraving by Dürer, 1504). GERMAN; 16th century (from the Rosenheim Collection). Purchased (Murray Bequest).

Two Boys Fighting; group in pinewood. Perhaps ITALIAN; first half of the 17th century.

St. George and the Dragon; relief in mother-o'-pearl, mounted in silver-gilt. GERMAN; second half of the 15th century.

John Churchill, 1st Duke of Marlborough; relief in ivory. ENGLISH; first half of the 18th century.

The last-mentioned three items purchased from the Rosenheim Sale.

CERAMICS.

Spotted celadon jar and cover. CHINESE; Sung dynasty (960-1279).

Thirteen specimens of pottery and stained glass, bought at the Craven Sale, including Nüremberg faïence jug painted in the style of Helmhack; and stained glass panel, *St. George and the Dragon.* GERMAN; early 16th century.

Thirty-five specimens of porcelain and earthenware, bought at the Rosenheim Sale (partly out of the Murray Bequest funds), including: Nuremberg faïence jug, signed with monogram WR. Another painted in the style of Helmhack. Höchst faïence vase with landscape, signed CN. Strassburg flower-pot in the Rouen style. Several examples of Meissen porcelain with *Hausmalerei* and a tray with decoration etched by Canon Busch.

ENGRAVING, ILLUSTRATION AND DESIGN.

*Engraved Designs (2174) for Ornament from the Rosenheim Collection, by H. Brosamer, G. Wechter, Virgil Solis, H. S. Beham, Pierre Bousquet, etc.

METALWORK.

Diamond Jewel with enamelled gold back, in the form of the Sacred Monogram. SPANISH; second half of the 16th century.

Sexfoil gold Brooch engraved with the Angelic Salutation. ENGLISH; 13th century. From the Rosenheim Collection.

Two "Monatsbecher," silver with engraved ornament. SOUTH GERMAN or SWISS; early 17th century.

Wrought iron Coffer. GERMAN; late 16th century.

PAINTINGS.

*J. T. BARBER BEAUMONT. Two miniature portraits.

*CHARLES HAYTER. A miniature of a lady and two children; and a miniature of a boy represented holding the former miniature.

*GERVASE SPENCER. Miniature enamel portrait of a lady. Signed, and dated 1756.

TEXTILES.

Sash of silk and silver brocade. PERSIAN weaving about 1700.

Brocade woven with the seated figure of an episcopal Saint. SOUTH GERMAN (Regensburg); 13th century. Presented by Sir William Lawrence, Bart.

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for Connoisseurs

Illustrated & Published Monthly

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PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the present month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

BENN.

Contemporary British Artists. Edited by ALBERT RUTHERSTON. *George Clausen,* 32 pp. + 35 pl.; *Augustus John,* 30 pp. + 36 pl.; *Paul Nash,* 32 pp. + 35 pl.; *William Nicholson,* 28 pp. + 35 pl.; *William Orpen,* 32 pp. + 35 pl.; *William Rothenstein,* 38 pp. + 35 pl. 8s. 6d. each.

One is glad to see this series of books, even if the selection of artists cannot be expected fully to justify the general title, "Contemporary British Artists." But Mr. Rutherston has made a good beginning in selecting six of the most familiar painters of to-day. Each volume begins with an essay, but the main part consists of a series of excellent plates in half-tone. These represent the whole work of each painter so that we can trace his development in a way that none but a retrospective exhibition could enable us to do. We shall look for further volumes with eagerness and curiosity.

BRYN MAWR COLLEGE: LONGMANS GREEN.

KING (GEORGINA GODDARD). *Sardinian Painting: 1. The Painters of the Gold Backgrounds.* 224 pp. + 41 pl. 7s. 6d.

We commend this little book to our readers. A few works by Sards and the papers of Professor Brunelli have hitherto been the only indirect sources of information on the subject. On the statements of fact therein contained, the present author has based her opinions. Her familiarity with Spanish and Italian art scholarship and with the works of art she discusses enable her to deal with her material in a short but comprehensive form. The book is the size of a small Baedeker, is well arranged and printed, and the plates are adequate.

CAMBRIDGE UNIVERSITY PRESS.

GROSE (S. W.). *Fitzwilliam Museum, McClean Bequest. Greek Coins.* Vol I. 380 pp. + 111 pl. £4 4s.

HÖLZEL AND CO., VIENNA.

BALDASS (LUDWIG). *Albrecht Altdorfer. Studien über die Entwicklungsfaktoren in Werke des Kunstlers.* 84 pp. + 54 ill.

MACLEHOSE, JACKSON.

William Strang. Supplement to the Catalogue of his etched Work, 1882-1912. Introduction by LAURENCE BINYON. 106 pp + 178 ill. £3 3s.

This volume is a continuation of the one issued in 1912 and brings this catalogue up to 1920. It contains a beautifully written essay on Strang by Mr. Laurence Binyon. The plates are perfect and the arrangement is on a luxurious scale.

MILFORD: OXFORD UNIVERSITY PRESS.

CRAIG (E. GORDON). *Scene.* Foreword by JOHN MASEFIELD. 30 pp. + 21 pl. 25s.

MURRAY.

VAN BUREN (E. DOUGLAS). *Archaic Fictile Revetments in Sicily and Magna Graecia.* 168 pp. + 19 pl. 21s.

To the BURLINGTON MAGAZINE for October, 1921, Mr. Van Buren contributed an article, "Sixth Century Art in Syracuse," which anticipated a section of the volume announced above. The book is an important and fascinating contribution to one's knowledge of the whole subject.

RIEDER, PARIS.

REY (ROBERT). *Gauguin.* (Series Maîtres de l'Art moderne.) 64 pp. + 40 pl. 10frs.

WOHLGEMUTH AND LISSNER, BERLIN.

SINGER (HANS WOLFGANG). *Verzeichnis der Grieser Kupferstichsammlung aus der Stiftung der älteren Linie des Hauses Reuss.* 100 pp. + 40 pl.

PERIODICALS.

WEEKLY.—The Architect, 2843-7; Der Sammler, 22-6.

FORTNIGHTLY.—Beaux-Arts, 11-12; Der Cicerone, 12-13.

MONTHLY.—The American Magazine of Art, xiv, 4-6; L'Amour de l'Art, iv, 5, 6; Le Arti decorative, 2; The Arts, iii, 6; The Bulletin of the Cleveland Museum of Art, x, 6; Bulletin of the Metropolitan Museum of Art, xviii, 6; Bulletin of the Minneapolis Institute of Arts, xii, 6; Bulletin of the Royal Ontario Museum of Archæology, May, 1923; Colour, xviii, 4; Dedalo, iii, 11; iv, 2; Gazette des Beaux-Arts, 738; The Microcosm, viii, 2; Museum of Fine Arts Bulletin, 125; Type, 7.

QUARTERLY.—The Jacobite, ii, 3; The Quarterly Review, 476.

ANNUAL.—Archivo de Arte Valenciano, vii.

CATALOGUES AND PAMPHLETS.—The Library Association. *The Subject Index to Periodicals,* 1920. *G. Fine Arts and Archæology,* 9s.; Official Publications Bureau. *The Book of West Ham,* 2s. 6d.; University of Chicago Press. Allen (Thomas George). *A Handbook of the Egyptian Collection,* 174 pp. ill., $1.50; post free $1.60.

TRADE LISTS.—Altmann, Berlin. *Antiquariats-anzeiger,* No. 9; Baer, Frankfurt a/M. *Kataloge* 689, 695; *The Bookplate Chronicle,* ii, 2; Maggs Bros. *Catalogue,* 438; *Mr. Murray's Quarterly List,* July, 1923; Parson's *Catalogue,* 41, 287; H.M. Stationery Office. *Monthly Circular,* 53; *Norstedts Nyheter,* xiii, 5; Van Oest, Paris. *Extrait du Catalogue Général,* June, 1923; Zwemmer, successor to Richard Jaschke. *Catalogue,* 10.

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Pyramus and Thisbe. By Poussin. Canvas, 1.94 m. by 2.76 m. (Mr. Max Rothschild)

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PYRAMUS AND THISBE BY NICHOLAS POUSSIN

BY ROGER FRY

IN 1651 Poussin painted for del Pozzo, one of his most constant patrons and supporters, a picture of *Pyramus and Thisbe*. This was engraved in 1769 by Vivares and Chatelin. In 1833 Lord Ashburnham acquired the picture of *Pyramus and Thisbe*, here reproduced, and Smith described it in his catalogue under this title and as Poussin's. I have not so far been able to establish absolutely the identity of Lord Ashburnham's picture and that painted for del Pozzo, but this identity has been generally assumed and seems exceedingly probable. It is notoriously difficult to date Poussin's work since he carried on different manners simultaneously and changed his handling very little until failing powers towards the end of his life enfeebled his sureness of hand—though, like other great artists, he got a new beauty of quality out of this limitation. But at least there is nothing that militates against the date of 1651 for this picture, and I have very little doubt that it is the one painted for del Pozzo.

It is decidedly an unusual Poussin. It seems as though he was here experimenting in a vein of sentiment the most removed from his ordinary one of tranquil pastoral repose. It looks as though del Pozzo had urged him to try for once to challenge the agitated dramatic romanticism so much in vogue at the time, which we find expressed in painters like Salvator Rosa. For once everything is to be in violent movement—the sky cradled with lightning, the trees tormented with the sudden squall, men and cattle flying from the blast and from the sudden outrush of a lion, Thisbe in a paroxysm of grief at the discovery of her dead lover.

So far as I know, Poussin only once again approached landscape in such a vehemently dramatic mood, and that was in the *Winter* of his latest series of *The Seasons* in the Louvre. In that he triumphed over all the difficulties and achieved a superb masterpiece. It would be an exaggeration to say the same of this earlier work. In it he seems to some extent troubled by the unfamiliar mood and the difficulties which it imposed for an artist of his temperament. The composition is unusually empty, here again providing a foretaste of *The Seasons*. But he has not found with the same certainty as in those late works, how to fill the space with his succession of small figures. There seems a lack of concentration and co-ordination in the scattered items. Even the silhouettes show the same dissipation—as, for instance, in the successive repetitions in the outlines of the castle and trees to the left. The relative scale of different parts is not altogether consistent, the cattle on the distant shore of the lake appear monstrous in relation to the herd driven along in the foreground. In fact, the recessions everywhere show a certain want of logical sequence.

But admitting all this, together with a certain fatigue and heaviness in the handling of the figures of Pyramus and Thisbe, one is none the less enchanted by the originality and beauty of the colour and tone.

The great expanse of sky is beautifully modulated in tones of a profound inky blue which none the less preserves its luminosity. This is carried into the clear horizon on the left by delicate transitions of tone and colour in a peculiarly original key of pale yellowish and pinkish buffs. These harmonies are very cool and, so to speak, *modern* in feeling, as though interpreted directly from the artist's observation of such an effect in nature. A curious slaty blueness predominates in the shaded part of the landscape in the middle distance, which gives place in the nearer planes of the *terrain* to the more usual conventions of Poussin's colouring, and the whole is illuminated by occasional touches of red.

DIPTYCHS BY ROGIER VAN DER WEYDEN—I

BY G. HULIN DE LOO

SEVERAL portraits of the fifteenth or early sixteenth century represent a man (sometimes down to the elbow, sometimes only to the shoulder) with hands joined in the act of prayer: a proof that each of them originally was associated with another panel, forming together a diptych. The portrait invariably occupied the movable sinister wing, which, when shut, covered the dexter wing, the latter bearing a representation, also approximately half-length, of the *Virgin and Child*. The right side is the place of honour; besides, it would have been highly improper to use the images of the Infant Jesus and His holy mother as a cover and protection for a human portrait. That is why the back of the portrait panel is generally decorated with some painting, heraldic or otherwise, which became visible when the diptych was closed.

We know four such portraits by Rogier van der Weyden and one copy. These are as follows:—

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1. *John, Duke of Clèves and Count of La Marck* (Cabinet des Estampes, Bibliothèque Nationale, Paris), published by Sir Martin Conway in the BURLINGTON MAGAZINE, 1922 (Vol. XL, p. 213).—A good old copy.

2. *Philippe de Croy, seigneur de Sempy* (Baron van Ertborn collection, Museum of Antwerp). On the back, his coat of arms. One of Rogier's finest portraits.

3. *Laurent de Froimont* (Musée Royal des Beaux-Arts de Belgique, Brussels; formerly Accademia di Belle-Arti, Venice). On the back, in grey camaieu, the figure of St. Lawrence, in a niche, with an erased escutcheon in the dexter upper corner, and, on a scroll, the name: *Froimont.*

4. *Jean de Gros,* who was afterwards first secretary of Duke Charles. (Martin A. Ryerson collection, Chicago; formerly Adolphe Kann collection, Paris). On the back his coat of arms.

5. *Unknown Young Man.*[1] A small portrait (Mr. Dreicer, New York?). Nothing visible on the back.

Obviously they all belong to the latest period of the painter's activity, none being anterior to the end of the 'fifties; the costume, and above all the style of hairdressing, sufficiently prove that. Until some time between 1455 and 1460, all fashionable men in the States of the Duke of Burgundy, as well as in Paris, had their heads carefully shaved above the neck and ears, the remaining hair being clipped in a straight line at about the level which is now generally covered by the lower edge of our hats.[2] In all the portraits we are considering, a new fashion prevails: the head is no longer shaved; on the contrary, the hair covers the forehead and the upper part of the ears. In the case of the *Unknown Young Man,* it is still longer behind, and already forms an outstanding mass, a feature which developed in the later 'sixties, so that Rogier can only have painted this young man at the end of his life, unless the model be a foreigner, which his appearance does not suggest. If we analyze our portraits from the point of view of artistic evolution, we come to the same conclusions as to their late date. They no longer belong to the period of highest "tension" of Rogier's style, as do, for instance, the portraits of the chancellor Nicolas Rollin and his wife in the great Beaune picture (about 1445), where his rigid stylization attains its culminating point. In his last works, we find signs that Rogier's sternness is beginning to thaw under the influence of that relaxing breeze of general benevolence and amiability which is so apparent in his followers, such as Memlinc; its first effects already appear in the *Nativity* painted for Pieter Bladelin (Berlin Museum).

Our conclusions as to the late date of our portraits is of importance with regard to the type and style to be expected in the companion panels. A priori we may advance that some at least of the latter must have come down to us, for comparatively small panels, representing such pleasing religious subjects as the *Virgin and Child,* had the best chance of being handled with care and respect and of thus escaping destruction. So we are naturally incited to attempt the reconstitution of the divided diptychs, a task which, so far as I know, has not yet been undertaken. For this purpose we employ two principal means of identification: (*a*) *Size:* The two panels must have the same proportions and measurements, though it occurs, especially in triptychs, that the dormant part had a more massive frame and, consequently, a somewhat smaller panel. (*b*) *Composition:* On a panel of a *Virgin and Child,* originally painted for a diptych, the Infant Jesus must not turn His back towards the adorer; in consequence, the Virgin will eventually carry Him on, or hold Him with, her right arm. Often the child is extending His hand in blessing, and turning His eyes towards the sinister side.

On the first point, viz., size, a certain difficulty for careful comparison arises from the fact that recorded measurements were taken by different methods; some include height and width of the panel itself, some the area of the painted surface (i.e., the part exposed within the original frame, because the panels were framed before being painted). Some, again, were measured inside the present frame, which may cover more or less of the picture. As I could not myself remeasure the widely dispersed panels, we must not be surprised if occasionally we meet with slight discrepancies in the figures. These are the reported measurements of the above mentioned portraits:

	Height.	Width.
1. *John, Duke of Clèves* (copy).	49½cm.	32¼cm.
2. *Philippe de Croy, seigneur de Sempy.*	49cm.	31cm.
3. *Laurent de Froimont*	49cm.	31½cm.
4. *Jean de Gros.*	36½cm.	27½cm.
5. *Unknown Young Man.*	20⅜cm.	15¾cm.

The last is on a notably smaller scale than the others. The companion picture, which I have not found, should be easily identified, considering the unusual scale. Our attention is thus limited to the four others. A first fact to be noted is that three of them are practically of the same size; obviously a sort of standard size adopted by the artist for diptychs. The elongated proportions are convenient for a portrait with hands, and at the same time most suitable for a diptych, the proportions of which, when opened, must be considered as a whole. The fact increases the probability of our finding at least one corresponding Madonna, but, at the same time, is apt to render more difficult its identification as belonging to any particular portrait.

---

[1] I owe my acquaintance with this well-preserved little picture to Mr. More Adey, who showed it to me some time before 1914. It then belonged to a friend of his who had recently brought it back from Canada. I was to write a note on the subject for the BURLINGTON MAGAZINE but lost much time in a fruitless search for the companion picture. Then came the war. . . . Both Dr. Max Friedländer and Sir Martin Conway agree with the attribution. The latter gave a small reproduction (*The Van Eycks and their Followers,* London, 1921, Plate V).

[2] The portrait of Lionello d'Este (1449 or 1450) proves nothing to the contrary, as he was an Italian.

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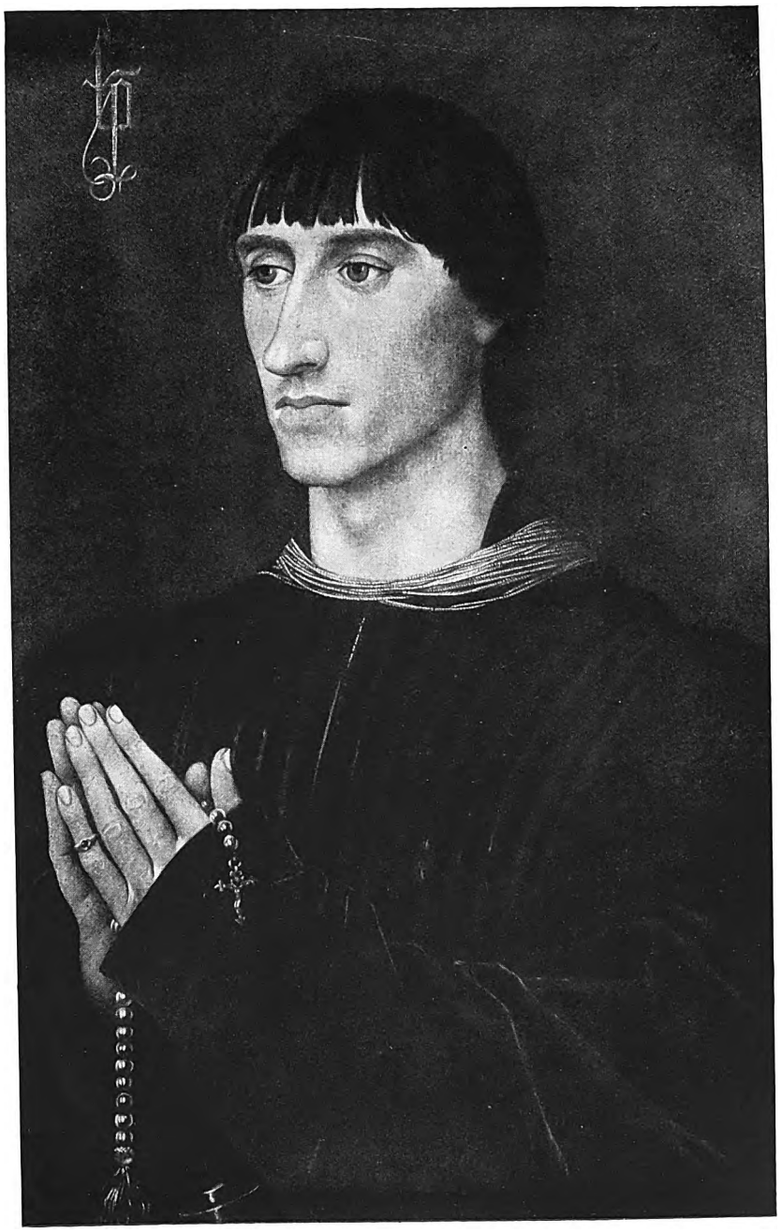
A—Virgin and Child, by Rogier van der Weyden. Panel, 49.5 cm. by 31 cm. (Mrs. Huntingdon, New York.)



B—Philippe de Croy, by Rogier van der Weyden. Panel, 49 cm. by 31 cm. (Antwerp Museum.)

Diptychs by Rogier van der Weyden—I.

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I. THE DIPTYCH OF PHILIPPE DE CROY.

Among the known works of Rogier van der Weyden[3] no *Virgin and Child* so manifestly proclaims itself to be the dexter half of a whole composition as the one which was once in the Rodolphe Kann collection, Paris, and now belongs to Mrs. Huntingdon of New York [PLATE A]. It was exhibited at the Burlington Fine Arts Club in 1892, when it belonged to Mr. Willett, of Brighton. Here we are immediately struck by the attitude of the Infant Jesus, who turns away from his mother towards the place of the missing wing, in which direction the Madonna is also looking. Moreover, the elongated panel is of the standard measurements, 49.5 cm. by 31 cm., thus corresponding with our three portraits. But why *Croy* rather than Cleves or Froimont?

We may first note that the original *Portrait of the Duke of Cleves* seems to be lost. Possibly it had a tragic end, for instance in some fire, in which case it is probable that the whole diptych was destroyed at once. Of all our portraits that is the one for which there is least chance of our rediscovering the missing partner, though copies of it may still exist. However, this is only an a priori consideration, and I will not proceed by elimination, for the Huntingdon *Madonna* gives us a better hold and clue. Perhaps the most individual feature in the picture is the sumptuously bound book to which the child is devoting his attention, not reading it, as he is often shown in pictures of the time, but only opening one of its clasps as if he had just received it as a present from the donor towards whom he is turned. It always struck me that this must be a picture painted for an eminent book-lover, with an allusion to some beautiful volume of *Heures de Notre-Dame* recently illuminated for him. Philippe de Croy, second Count of Chimay, is specially indicated by this line of reasoning. The Bibliothèque Royale at Brussels still owns several richly illuminated manuscripts which bear the name of his son, Charles de Croy, first Prince of Chimay, who had all the books of his library carefully marked and signed, and who therefore generally enjoys the reputation of a great collector. But on examining them more closely, I found that most of the finest among these books had belonged to Charles's father. Some show, by his arms; his motto: "moy seul"; his personal emblem, the striped *jingle* or hawk's bell,[4] alone or connected with the heraldic bearings of his wife, Walbourg (or Walburge) de Meurs, that they were written and painted by Philippe's order. A few biographical details will fortunately allow us to determine the date of the diptych within exceptionally narrow limits. The identity of the donor is proved by the painting on the back of the panel: on a vertically striped background are the well-known quartered arms of his family, rompu with a thin azure label (as, during his father's life, he was not entitled to the full arms). Distributed on either side of the crest and escutcheon, is the partly-destroyed inscription:

above: . . . .*ippe* *de Croy.*
below: . . . .*neur* *de Sempy.*

Philippe de Croy, seigneur de Sempy, was the eldest son of Jean de Croy, seigneur de Thon-sur-Marne, first Count of Chimay, who died in 1472 and to whose titles he succeeded. In the following year, 1473, in the chapter held at Valenciennes, he was made a Knight of the Golden Fleece. By his wife Walburge de Meurs, daughter of Vincent, Count of Meurs and of Ann Duchess of Zweibrücken, Bavaria, he was the father of the above-named Charles de Croy, who was created first Prince of Chimay.

Philippe de Croy was in many respects a remarkable personality, with a brilliant diplomatic and military career. Governor of the county of Hainault, he was entrusted with several important embassies which he achieved with success. He also fought in most of the wars of Philip the Good and Charles the Rash, from the battle of Gavre, where he was knighted by the duke, to the great disaster of Nancy, where he was taken prisoner. Later on he held a high rank at the Court of Maximilian and Mary of Burgundy, and died in 1483. He was buried at Mons under a splendid tombstone. During his father's lifetime Philippe was first (from 1459) called "seigneur de Sempy," but in 1461, having inherited from his mother's side a more important possession, he henceforth took the title "seigneur de Quiévrain," and handed over the Manor of Sempy to his younger brother Michel. It is the fortunate circumstance of his brief possession of the estate named on the picture, which enables us to determine the date of the latter, which must have been painted by Rogier either in 1459 or in 1460. Baron van Ertborn, with the rest of whose admirable collection it entered the Antwerp museum, had bought the

[3] See Friedrich Winkler: *Der Meister von Flémalle und Rogier van der Weyden.* Strassburg. 1913. Max J. Friedländer: *Von Eyck bis Bruegel.* Second Edition. Berlin, Julius Bard. 1921. Sir Martin Conway: *The Van Eycks and their followers.* London, John Murray, 1921.

[4] This *jingle* is of a peculiar shape, not spherical as a hawk's bell, natural or heraldic, generally is, but more or less like a powder flask; the hollowed middle part is covered with spiral stripes, generally three-coloured: black, white and red. See, for instance, in many places, MS. 9069. *Trésor des Histoires* by Baudouin d'Avesnes, illuminated by two different hands, one of them Jacquemart Pilavaine's.—MS. 9035-9037. *La Cité des Dames,* illuminated for Walburge de Meurs. I call attention on the hawk's bell because it may lead to the identification of other manuscripts.

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portrait from a château in the province of Namur, not far from Chimay, the chief residence of the family.

One point remains obscure: the two joined letters which adorn the dexter upper corner; they were read t p or l p surmounted with a sign of abbreviation, but hitherto nobody has known what they signify.

BARI MODENA AND ST.-GILLES

BY A. KINGSLEY PORTER

MUCH work upon mediaeval archæology is, because of the poverty of data, conjectural, forcedly founded upon the weighing of probabilities rather than upon demonstrated fact. It is therefore desirable to test, whenever possible, the accuracy of the deductions based upon the study of internal evidence, for however carefully and unanimously we proceed in deductive reasoning, we are still inevitably liable to error. Students of Romanesque art have been, I think, a little oversure of the results obtained by archæological research, and careless of verifying these by external evidence. Especially has this been so with questions of chronology. Modern scholars have formed a very decided theory of the evolution of Romanesque forms. This theory has grown up gradually, and is the work of many different minds. The evidence upon which it rests is complex and tangled. It is wholesome when we can find a monument of which the date can be determined by external evidence to compare with the theory and test its validity.

There are, in fact, more of these dated monuments in Romanesque art than has been realized; and they frequently fail to correspond with current ideas of the chronology of the eleventh and twelfth centuries. In this paper I wish to call attention to one which happens to be peculiarly sobering.

In 1087 the body of St. Nicholas was translated to Bari in Apulia. A new basilica was built as a shrine for the saint; in 1089 documents speak of this church as already in construction. In 1098 work had progressed so far that a papal council could be held in the church. In this year, and for this occasion, was executed the episcopal throne which still survives. The throne is described in a contemporary chronicle, and is also supplied with an inscription; doubt is not possible; all archæologists are unanimous in recognizing the fact; the Bari throne is a surely dated monument of 1098. As such it deserves careful study. However, up to the present this monument has been strangely neglected. Archæologists have in general followed Bertaux, who, after exclaiming that were it not for the impregnable documentary evidence he would take the throne to be a century later in date, passes on to more congenial topics.

Before taking up the throne, however, a word should be said upon the later history of the church of S. Niccola at Bari. There is reason to suppose that part of the east end of the church may have been built as early as 1098. The throne was made to be placed in the apse; it is hardly probable that church-furniture would be executed before there was a place for it in the new building. Moreover, the council, as we have said, was held in the church. It was not held in the crypt, as modern writers have conjectured; the statement of the contemporary chronicle is explicit: *intus in ecclesia*. In 1105 Elia died and was buried in the choir. Two different inscriptions credit him with the construction of the church; one states that his successor Eustachio adorned it. The evidence is therefore strong that a substantial portion of the building was completed by 1105. Work dragged on, however, during nearly the entire twelfth century, for a long inscription of the façade commemorates a consecration in 1197.[1]

The Porta dei Leoni in its present form is evidently the result of a remodelling carried out during the twelfth century. The architrave is, however, clearly of earlier workmanship than the rest of the doorway. The suspicion at once arises that it may be part of the church of 1087-1105 re-employed when the portal was rebuilt. The surely dated throne of 1098 offers the means of verifying this conjecture. The style of the sculptures of the portal is not the same as that of the throne; it is, however, so closely related that it must certainly be contemporary. In both, for example, are found the same curious conical caps; the feeling for form is very similar; certain technical details are alike. We may therefore conclude that the Porta dei Leoni is really a fragment of the church of 1087-1105.

This conclusion entails another. In the cathedral of Modena is a portal strangely analogous to the Porta dei Leoni. It, too, is placed on the south flank of the church; and it, too, is an older fragment re-employed in a twelfth century remodelling of the doorway. French archæology has assigned this archivolt to 1160 or later. From the internal evidence it has long seemed certain to me that the sculpture must be earlier; I was indeed convinced that it must be

[1] An examination of the many breaks in the masonry makes it certain that in the second half of the twelfth century the earlier church was remodelled, especially the west façade and the upper portions of the nave. Originally the galleries had a lower roof, and there were no exterior galleries.

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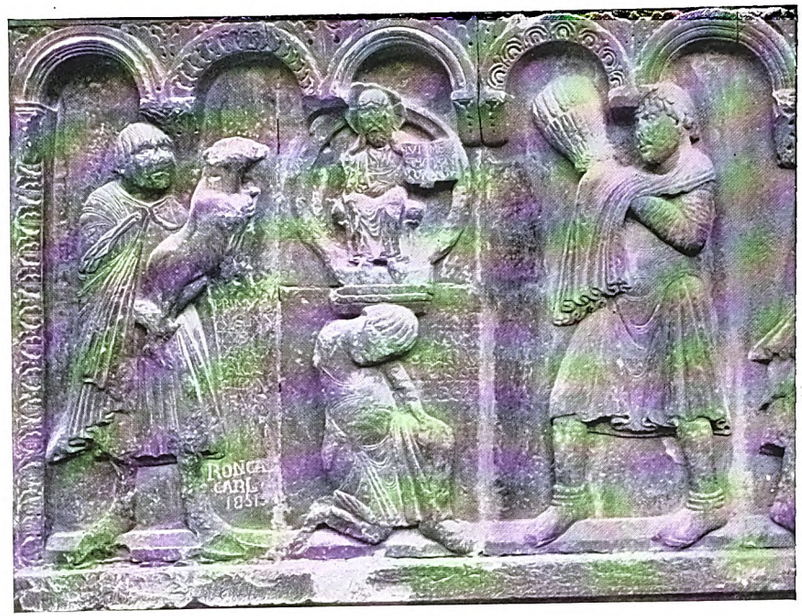
A, B



C

D

E

A—Episcopal throne of Elia. 1098. (S. Niccola, Bari). *B*—*Angel ministering to Christ,* 1102—1124. Detail of western tympanum (Cathedral of Santiago de Compostela; Puerta de las Platerias). *C*—*The Sacrifice of Abel,* by Guglielmo, 1099—1106. Detail of frieze of western façade (Modena Cathedral). *D*—*Creation of Adam,* by Guglielmo, 1099—1106. Detail of frieze of western façade (Modena Cathedral). *E*—Detail of frieze, south of central western portal (St.-Gilles Abbey, Gard).

Plate I. Bari Modena and St.-Gilles

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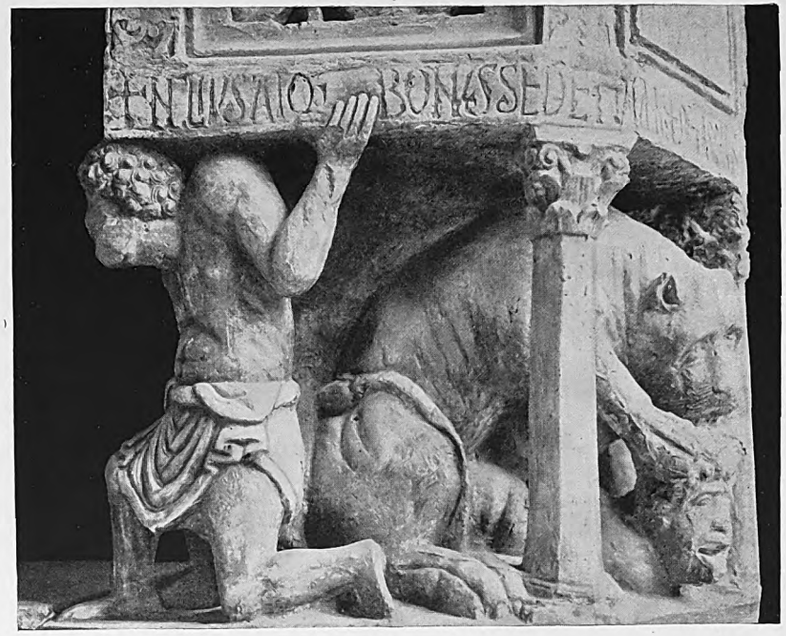
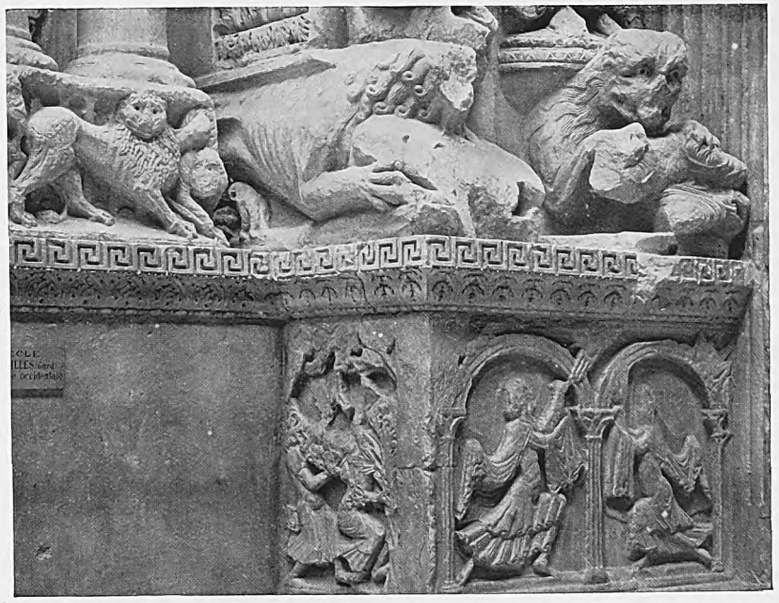
F



G, H



J, K

F—*Isaiah,* by Guglielmo, 1107-1117. Jamb figures of western portal (Cremona Cathedral). *G*—Tomb of S. Alberto, 1095 (S. Giacoma, Pontida). *H*—Episcopal throne of Elia. Detail. 1098. (S. Niccola, Bari.) *J*—Angel, after 1107. Archivolt of portal, now in the Sacristy (Monopoli Cathedral, Apulia). *K*—Detail of podium, north of central western portal (St.-Gilles Abbey, Gard).

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part of the cathedral begun in 1099 and consecrated in 1106. This early dating is now confirmed by the Bari archivolt. The analogies between the Porta dei Leoni and the Porta della Pescheria are indeed extraordinary. Not only is the subject—a lost episode from the Arthurian cycle found nowhere else in mediaeval art—identical, but the technical execution of the two works is very similar. It is obvious that they are contemporary.

Indeed, there can be little question that the two ateliers of Modena and Bari were closely connected. The work at Bari was begun twelve years sooner; but it seems from the first to have been under a strong Lombard influence. On the other hand, the influence of Bari over Modena was equally strong. The new architectural forms introduced at Modena, and which virtually constituted a revolution in the Lombard style, are derived from the Apulian basilica.

The fact of this close inter-relationship between Modena and Bari makes the Bari throne particularly significant for the chronology of Lombard art. We need not concern ourselves here with the complex question of the direction of the influence; it is probable that, as so often in Romanesque art, it flowed in two directions at the same time. What is significant for our purpose is that the art in Apulia and Lombardy was essentially the same, and that hence the Bari throne offers a valuable check for Lombard chronology.

Let us compare it first with the tomb of S. Alberto at Pontida. This saint died in 1095; it is natural to suppose that his tomb was erected immediately afterwards. Indeed, the subjects of the sculptures would indicate that it was; we see first, as Miss King has recognized, St. James weighing the soul of the deceased abbot; then he is presented to Christ by St. Benedict. Now this iconography is not appropriate for a tomb erected long after death.[2] One feels in it the interest of the monks in the recent transmigration of their abbot.

However, archæological theory asserts that the plastic forms of this sculpture are so advanced that it is impossible they should have been executed in 1095 or soon after.

When we compare the throne of Bari [PLATE II, H], dated 1098, with the fragments of the tomb of S. Alberto [PLATE II, G], we at once see that the two are closely related and contemporary. Since the Bari throne is of 1098 there is no reason why the Pontida tomb should not be of 1095. The orthodox theory is clearly in error. The Pontida reliefs are of precisely the date which the documents would lead us to believe.

The dating of the sculptures of Guglielmo at Modena may also be tested by comparison with the Bari throne. According to M. Mâle, the Modena reliefs, because of their style, cannot be earlier than the middle of the twelfth century; and Bertoni, out-Heroding Herod, places them at the end of the twelfth century. Now the natural inference to draw from the documentary evidence is, on the contrary, that these reliefs belonged to the cathedral of 1099-1106; and this conclusion is confirmed by observing that the same hand was at work at Cremona on portions of the cathedral built between 1107 and 1117. Let us compare these reliefs of Guglielmo [PLATE I, C, D; PLATE II, F] with the Bari throne of 1098 [PLATE II, H], and see if their style be that of the first quarter or of the middle of the twelfth century.

The motive of supporting figures, both human and animal, is common to Modena and Bari. The lions beneath the columns at Modena are the mates of the lionesses beneath the throne at Bari. The crouching figures which carry the front of the Bari throne [PLATE I, A] are a characteristic motive of the art of Guglielmo. Put, for example, Guglielmo's crouching figure beneath the Deity in the *Cain and Abel* scene of the Modena frieze [PLATE I, C], beside the left-hand figure of the Bari throne [PLATE I, A]: the position of the two figures is the same. In each case the head is bent forward, and the load rests upon the back of the neck and the back of the head. In each case the figure kneels upon the right knee; in each the right foot rests upon its toes, the ankle being raised from the ground. In each the left foot is planted firmly on the ground, the left knee bent. The right arm of the Modena figure, now broken, must have been originally bent around, precisely as is still the right arm of the Bari figure. In both figures the stomach swells forward in precisely the same way. In the Modena figure the folds of the drapery are indicated by incised parallel lines; the same convention for the drapery is used in the central figure at Bari. The face of the Abel of the Modena frieze [PLATE I, C] is the face of the right-hand figure at Bari [PLATE I, A]. The curious wire hair of the right-hand figure at Bari is the same as the hair of God in the *Creation of Adam* at Modena [PLATE I, D].

These similarities are, indeed, so close that we ask ourselves whether the Bari throne is not by the very hand of Guglielmo. It certainly resembles his style more closely than many works which have been assigned to him in Lombardy. I should, however, hardly go so far as

[2] Among the numerous arcas and tombs of saints long dead erected during the eleventh and twelfth century, there is none with analogous iconography. The subjects are invariably of two types. Either scenes from the life of the saint, his miracles, etc., are represented as in the Arca of St. Millán de la Cogolla and that of St. Vicente at Avila, or else the stock iconography of altar-frontals, consisting of the *Majastas Domini*, Apostles, the Virgin, Angels, etc., is reproduced as in the tomb of St. Junien.

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this. The touch in the two works seems different; but I am far from sure that Guglielmo was not formed in the atelier of Bari, and possibly of Apulian origin. What is certain is the close relationship of the Bari throne to the sculptures of Modena. The art of the two is the same. Since the Bari throne dates from 1098, the dating of the frieze of Modena to 1099-1106 is amply confirmed. It is evident that the archæologists who ascribe these works to about 1150 on their style fall into an error of half a century.

It is also interesting to apply the Bari throne as a touchstone of date to the sculptures of the façade at Cremona. These reliefs have, like those of Modena, been considered to be works of the middle of the twelfth century. It is, however, evident that if the Modena sculptures were executed early in the twelfth century, those of Cremona must be about contemporary. There is, indeed, between the two an extraordinary similarity. The scheme of these two façades, so far as it is possible to judge in the present mutilated condition of Cremona, must have been extremely similar. It is a design far more primitive than that initiated by Nicolò at Piacenza in 1122, and thereafter repeated at Ferrara and Verona. At Modena and Cremona there was originally only one, instead of three portals; and the chief ornament of the façade was a broad sculptured frieze. At Piacenza the frieze was omitted, and three richly sculptured portals were introduced. Cremona stands midway between Modena and Piacenza, because the portal, which at Modena was simple, is here enriched, and jamb sculptures are introduced.

But the analogies between Cremona and Modena do not end with the design of the façade. They extend to the smallest details of workmanship. One of the features of the Modena façade is an inscription recording the year in which the cathedral was commenced. This inscription is carved on a plaque, which is represented as held by the two prophets Enoch and Elijah. Now at Cremona there existed a precisely similar inscription, of analogous content, and this was similarly carved on a plaque represented as held by the same two prophets. The details of the execution in the two works are so similar as to leave no doubt that they are the work of the same sculptor.[3] Furthermore, the frieze at Cremona represented the same subject, the story of *Genesis*, that is depicted at Modena.[4] The strange hair convention of the Ezekiel of Cremona is the same as that of the Adam of the *Creation* at Modena. The entire head of the Isaiah of Cremona [PLATE II, F] repeats that of the God of the *Creation* at Modena [PLATE I, D], including hair convention, beard convention, nose, moustache and mouth. No competent critic familiar with Cremona and Modena could, I think, for an instant doubt that the two groups of sculpture are the work of the same artist, and that they are nearly contemporary, but that Cremona is slightly later. It seems therefore certain that the Cremona reliefs belonged to the cathedral of 1107-1117.

This conclusion is confirmed by observing the patent analogies between the jamb sculptures of Cremona and those of Santiago, which were executed between 1102 and 1124. Not only in both cases do we find jamb sculptures of similar type, in which heavy massive figures in low relief are set at right angles to the doorway in the inner jamb, but the resemblance extends to details. If we compare Guglielmo's *Isaiah* [PLATE II, F] with the Christ of the *Temptation* in the western tympanum of the Puerto de las Platerias [PLATE I, B], we shall find that the draperies are analogous, with redoubled folds and the same conventionalized edges. Surely works so closely related must be contemporary.

The dating of the Cremona sculptures is still further confirmed by the Bari throne. In the tympanum of Cremona is a *St. Matthew*, evidently another fragment of the primitive plastic decoration. The face of this figure is very like the face of the right-hand supporting figure of the Bari throne. The draperies between the legs of the Cremona *St. Matthew* are exactly like those between the legs of the supporting figure to the left of the Bari throne. The supporting figure[5] at the base of the *rinceau* over the scenes from the *Creation* at Cremona repeats the familiar position of the supporting figures of the Bari throne; the weight rests on the back of his head and his neck; he kneels on one knee; his arms are placed in the same contorted position. The nudes in the scenes from *Genesis* at Cremona are closely analogous to those of the Bari throne. There are the same heavy proportions, the same solidity, the same strongly plastic feeling, the same bulging stomachs. Since the Bari throne dates from 1098 there can be no question that the Cremona reliefs are of the first quarter of the twelfth century.

The master of the Bari throne worked also on the archivolt of Monopoli in Apulia. This fact was first recognized by Wackernagel, and is easily confirmed by a comparison of the technical details of the sculpture in the two works. This

[3] I published this relief in the *Gazette des Beaux Arts*, 1919, LXI, 31.

[4] The style of these friezes contrasts strongly with that of the Cathedral of Nîmes representing the same subject, and which really dates from the middle of the twelfth century. See Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Boston, Marshall Jones, 1923, IX, 1378-1383.

[5] This figure shows that the style of the Cremona reliefs, far from being in advance of its age, is in at least this respect rather backward. A supporting figure of very similar type is found in the St. Isidoro ivory crucifix of 1063, now in the Museo Arqueológico Nacional of Madrid. Illustrated in Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Boston, Marshall Jones, 1923, VI, 654.

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Monopoli archivolt is certainly later than the Bari throne; it bears an inscription stating that the cathedral was begun in 1107.

Both the Bari throne and the Monopoli archivolt present extraordinary analogies with St.-Gilles. The lionesses of such startling realism beneath the Bari throne [PLATE II, H] are very like the lionesses in the procession of animals below the St.-Gilles frieze. The lioness just below the *Flagellation* [PLATE I, E], for example, has the same head, the same ears, the same eyes, the same nose, the same body, the same legs, the same claws, the same lank proportions. This resemblance is the more striking that such naturalistic animal sculptures are unparalleled in mediaeval art. These figures would, indeed, make us think of Barye rather than of the eleventh or the twelfth century. Moreover, the representation of a lioness is most unusual in Romanesque sculpture.

The heads of the angels in the Monopoli archivolt are very similar to the heads below the frieze and on the capitals of St.-Gilles. Compare with the heads of Monopoli [PLATE II, J] the head just below the *Flagellation* or on the capital beneath [PLATE I, E]. In both there is the same round proportion, the same low forehead, the same broad, flat nose, the same line from the nose to the corners of the mouth, the same arched eyebrows, the same incised pupils, the same execution of the eyelids, the same round flabby chin, the same dimple between the chin and the mouth. The head in the lioness's mouth at Bari is very like the head beneath the *Money Changers* at St.-Gilles. The man in the mouth of the lion under St. Peter at St.-Gilles has draperies of precisely the same peculiar type as those of the supporting figures of the Bari throne. The lions beneath the footstool of the Bari throne [PLATE I, A] are similar to those beneath the great statues at St.-Gilles [PLATE II, K]. This motive of supporting lions is distinctly Lombard, and is not found in the primitive monuments of Provence. The right-hand lion at Bari has a mane executed according to the same peculiar and characteristic convention as that of the lion under the St. John at St.-Gilles. The hair of the Judas in the scene of the *Betrayal* of the St.-Gilles frieze is executed according to the same peculiar convention as that of the left-hand figure of the Bari throne. This convention is repeated again in the St. Peter and the executioner behind Judas in the same scene of the St.-Gilles frieze. The latter wears a peculiar conical bonnet, very like the one of the supporting figure of the Bari throne. The corded hands, so characteristic of Guglielmo's work at Modena and Cremona, reappear in Brunus's *St. Peter*.

In view of all these similarities only one conclusion seems possible. The sculptor who executed the Bari throne in 1098 and the archivolt of Monopoli after 1107 collaborated in the frieze of St.-Gilles.

Now orthodox theory dates the frieze of St.-Gilles about 1180, and considers that the Italian monuments are all late derivatives of French work. It is hardly necessary to point out that both of these contentions are disproved by the facts of the Bari throne. The frieze of St.-Gilles must be at least forty years earlier than the date to which it has been assigned, and it is a derivative from, not a prototype of, Cremona and the Bari throne.

LEONARDO AS SCULPTOR

BY ERIC MACLAGAN

IF written evidence has any value, there can be no doubt that Leonardo da Vinci was a sculptor as well as a painter. Apart from the equestrian monument (or monuments) of his Milanese period, that evidence only specifies a relief of a horse and certain heads of women and children, one of the latter representing Christ; all in terra-cotta or plaster, and the heads belonging, according to Vasari, to the period of his early work at Florence. Of the equestrian monument we can guess something from the many drawings which have been identified as varying designs for it, and its ghost seems to have haunted the bronze foundries of the sixteenth century. Of the terra-cotta heads it is possible that some have survived, though none have been identified.

Until comparatively recent years little, if any, attempt seems to have been made to ascribe sculpture to Leonardo's hand. The earlier generations of art critics were perhaps too fully occupied in saddling him with pictures, mostly of a gloomy description. But of late a number of works of plastic art, both in the round and in relief, have been assigned to him. They differ very widely one from another. The model of a horse discovered at Budapest shortly before the outbreak of the war is thought by some who have seen it to possess reasonable claims to authenticity. The *Virgin with the Laughing Child* at South Kensington has the weighty support of Sir Claude Phillips. A group of bronze reliefs, the finest of which (the *Discordia*) is only known by two damaged reproductions in stucco, has been competently championed by Dr. von Bode. There is the wax bust of which the world has heard too much already; and there are others.

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Ten years ago Sir Theodore Cook, who has long been a student of other aspects of Leonardo's work, added to the list a stucco or stucco-surfaced relief of the *Virgin and Child* [PLATE] belonging to Mr. Dibblee, the Bursar of All Souls, which had just been on exhibition at the Burlington Fine Arts Club. He has now expounded his reasons at some length, with a number of justificatory illustrations, in a handsome book.[1] Like others before him, he maintains that his claimant is the only one that can be held authentic. And he has the very great authority of Professor Adolfo Venturi on his side.[2] Such a claim deserves careful consideration. But I feel bound to say that none of the reasons set out in this book appear to me to justify it. They are asserted with so much enthusiasm that they sometimes seem to acquire a cogency which they do not really possess. Sir Theodore cites, for example, the scribbled note on one of Leonardo's drawings which records the fact that in 1478 in September or one of the three following months (only the letters . . . *bre* can be read) he " began the two Madonnas " and adds a reference to Pistoia. We do not know what these two Madonnas were. We do not know if they were ever completed; from what we can gather of Leonardo's habits the fact that he began two at once is not promising. Of course if Mr. Dibblee's *Madonna* is by Leonardo it might have been one of the two, or, again, it might not. But on p. 92 we find it stated that this manuscript note provides the date of the relief, and on p. 14 that the relief can show a direct and clear descent from 1478 to the present day. In fact, however, we knew nothing at all about the Madonna before Mr. Dibblee bought it at Signa in 1897. And to christen it the *Albizzi Madonna* because the house where it was found was built for the Albizzi is surely to introduce a lamentable precedent in art nomenclature.

The reasons Sir Theodore puts forward are many, and their effect is admitted to be cumulative. But a great many reasons do not necessarily make a good case, and though to deal with them all in detail would be a formidable undertaking, it is difficult to find even one in which great cogency can be felt. Sir Theodore lays considerable stress, for example, in his ninth chapter on the fact that the Child has a halo and the Virgin has none, and finds in this an expression of Leonardo's unorthodox opinions. But quite apart from the fact that there are plenty of other examples of this, and that there is no justification for assuming the omission to be accidental in one case and full of deep meaning in another, there are also plenty of Italian Madonnas where the reverse is the case, and the most heretical of artists can hardly have wished to assert the sanctity of the Virgin to be superior to that of her Son.

Almost greater emphasis is laid on the supposed originality of the composition, and yet there is not a point in it that could not be separately paralleled in earlier works of art. The bird (if, as seems probable, the Child in Mr. Dibblee's relief held a bird) and the apple are the commonest of adjuncts from the fourteenth century onwards. That the Child should stand on the Virgin's right rather than on the more usual and more natural left is not at all unexampled. The peculiar position of the apple, balanced as it were on the Virgin's thumb, may be an innovation, but it is neither an important nor a happy one. Yet Sir Theodore would persuade us that this modest relief changed for a time the whole current of Florentine iconography.

All these elaborate arguments have not in fact any great bearing on the point at issue. The one really important question is that of the style of the relief itself, a matter on which argument is obviously difficult. But to me there is absolutely nothing in Mr. Dibblee's *Madonna* which comes nearer to Leonardo's peculiar manner than might be expected in a relief which clearly was made in, or inspired by, the workshop of Verrocchio in which Leonardo was himself a pupil. I cannot follow the subtle distinction made by Professor Venturi between the drapery in the stucco and in the various other versions. The stucco, of which the whole surface is slightly blurred by time, is more sympathetic and more stimulating to the imagination than the Della Robbia versions of it at Santa Croce and elsewhere, or than the raw terra-cotta at Birmingham. But so far as the drapery is concerned it seems to me that they might all have come from the same mould, with the usual variations and minor additions which one finds in fifteenth century reproductions of reliefs.

They might; and it even seems possible that they did. On the question of the technique Sir Theodore is extremely definite. He states (p. 20) that the relief is without any question whatever carved in a heavy paving stone and only very thinly covered with gesso, and that the result of expert examination is so conclusive that this question need never be re-opened. What exactly this expert examination was I do not know. When the relief was exhibited at the Burlington Fine Arts Club in 1912 I catalogued it as a stucco —the Renaissance equivalent of a plaster cast— but I had not then heard any suggestion of a

[1] *Leonardo da Vinci, Sculptor.* By Theodore Andrea Cook. (Arthur Humphreys, 1923.) Sir Theodore has acknowledged with almost embarrassing courtesy some criticisms which I made when he was kind enough to allow me to read the final proofs, and I should like to thank him all the more sincerely because I am quite unable to agree with his conclusions.

[2] Professor Venturi's article, reprinted and translated in Sir Theodore's book, appeared in *L'Arte* for 1922 (July-August, pp. 131 *ff.*). It would be interesting to know when the writer came to his conclusions, and when he last saw the relief.

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different technique. Mr. Dibblee has since been kind enough to allow me to look at the relief again in his rooms at All Souls, in company with Dr. Giacomo de Nicola, the Director of the Bargello. So far as I could judge from a very careful inspection of the relief through the glass with which it is covered (and though I have no authority for citing him, I believe I am justified in saying that Dr. de Nicola came to the same conclusion) it shows no signs of being carved at all, except perhaps for some touching up of details, but has all the appearance of a stucco reproduction made in a mould from a presumably lost original and mounted, as fifteenth century *stucchi* sometimes are, on a flat stone slab. Sir Theodore has since published in the *Field* another stucco version in a Florentine private collection. It does not seem impossible that the Della Robbia versions (at any rate those at Florence and at Prato), and the Birmingham terra-cotta are all in origin squeezes from the same or a similar mould, unless their dimensions are notably different.

The technique of the relief, though its supposed originality furnishes Sir Theodore with one link in his chain of arguments, does not necessarily affect the question of its authorship. Leonardo might have made the original from which this stucco was (as I believe) moulded, just as he might have made the original of the *Discordia* stucco at South Kensington. But I think that much stronger stylistic arguments will have to be put forward before this attribution can be generally accepted. I should myself still prefer to consider Mr. Dibblee's beautiful *Madonna* as the very charming work of an unidentified sculptor working under the influence of Verrocchio and apparently in connexion with the Della Robbia family towards the end of the fifteenth century; and I would suggest very tentatively indeed (for I have never seen the original and can judge only from Alinari's photograph) that the two side figures flanking the similar Madonna in the enamelled terra-cotta lunette at Bolsena[3] might perhaps be by the same hand.

[3] Illustrated in Professor Marquand's monograph on *Benedetto and Santi Buglioni*, fig. 49 (No. 64), and dated by him about 1503-1512.

FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—VII

BY D. S. MacColl

MARTIN CARLIN AND OTHERS

THE reputation of Martin Carlin has gained in scope what it has lost in definition by the attribution to him of various unsigned pieces, especially the handsome mahogany clock-case in the Louvre illustrated on Plate I, B. It is convenient, therefore, to begin by asking whether his claim to it is not questionable, though supported by E. Williamson, de Champeaux, Lady Dilke, and accepted by the present authorities of the Louvre. It is unsigned; it is not, like most of the indubitable examples, either composed of ebony and lacquer or of plaques of Sèvres in combination with gilt bronze mounts, and when it is picked to pieces the only feature characteristic of Carlin that it offers is the wreath on the base; but that, like the corner mounts and the swags above, is practically the property of Riesener. What of the rest? A comparison with the famous "Artois" cabinet at Windsor [PLATE I, C] shows so much in common that we must suppose the designer of both to have been the same, or the maker of the clock to have put it together by borrowing from the cabinet. The group of three boys with wreaths and clouds about the shields of arms on the cabinet has been readjusted to the clock; the head of Apollo with sunrays and laurel branches underneath the clock is identical, and the decoration of the front panel is a redistribution of elements from the centre panel of the cabinet, lyre, crown, scroll and pendent flowers with a vase in the manner of the solid vases on the cabinet. Who, then, was the author of the Windsor cabinet?

Its history has been obscured by a tradition to which the catalogue of the Watson-Taylor sale gave currency. It was acquired at that sale in May 1825 by George IV at a modest price, and in the catalogue notice was said to have been purchased at the sale of furniture from Versailles under the Convention. It was known that the arms crowning it were those of Savoy, and that it therefore had belonged either to the Comtesse de Provence or the Comtesse d'Artois, who were sisters, and daughters of the King of Sardinia. This being so the name "Artois Cabinet," which was attached also to a piece of boulle work in the Hamilton Palace sale, has come to be given to it, as in Sir Guy Laking's *Windsor Castle Furniture*, p. 147.

These errors have been corrected by the research of M. Fernand Calmettes,[1] who has pieced the story together from a study of various documents. From these it appears that in 1809 the *Femme Aulmont*, through an intermediary, Ch. F. Guesnier, and afterwards directly, offered to sell to Napoleon a cabinet which is identified by description and an accompanying drawing as

[1] *Revue de l'Art Ancien et Moderne*, 1913, pp. 201-13.

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the one now at Windsor. It had been acquired at a sale, not under the Convention, but under the Directoire, when various pieces were disposed of to meet the needs of the Republic. Under the Convention it had been set aside as a museum piece, and it figures in the list of the furniture sequestrated from the *emigrés* princes not among the possessions of the Comte d'Artois, but of his brother the Comte de Provence, afterwards Louis XVIII. It came, not from Versailles, but from the Petit Luxembourg. The letter of the *Femme Aulmont* says it had cost more than 80,000 francs to make; had cost her in price and interest 60,000, and she offered it for 30,000. The offer remained in suspense till 1811, when there was question of a jewel cabinet for the Empress Marie Louise at St. Cloud. It was recommended to the Emperor by his advisers, but brusquely put aside; "*S.M. vent faire du neuf et non acheter du vieux.*"

Jacob Desmalter, who had already produced a well-known jewel cabinet for the Empress, was given a fresh commission, and the Louis XVI piece went to England. But what concerns us more closely is that the owner of the cabinet, after stating that it had belonged to "Madame" (i.e. the Comtesse de Provence) went on to say, "il a été établi par feu Riesener, peu de temps avant la Révolution." She added that

> D'après le jugement des principaux artistes dans ce genre, il parait constant qu'il n'y en a eu que deux de faits sur ce même modèle pour les bronzes, sans cependant être ressemblants dans leur ensemble.

From what follows it is clear that she had in her mind the Schwerdfeger-Degault-Thomire cabinet. But the bronzes of this are not the same as those of the Windsor cabinet; it is possible, therefore, that she had misunderstood her informants, and that the reference really was to the Louvre clock-case. Was she right in the attribution to Riesener, or was this only a case of the most celebrated ante-Revolution *ébéniste* coming to be credited with all remarkable pieces? Against this is the fact that she wrote only three years after Riesener's death, that the information probably came to her, like the other facts which she correctly gives, from the administration at the time of the sale in 1796, when Riesener was still living and active, and that she seems to have been in touch with members of his craft.

There is therefore a pretty strong case from outside for Riesener's authorship, and if we accept it a new chapter must be added to his "manners," for the cabinet itself would hardly have suggested that parentage. The crowning group allies itself well enough with the clock design on the *bureau du roi*; the severe mahogany panelling is in one of his manners, with the dependent wreaths of flowers; the plaque of astronomical children was his, and the frieze might be, though his preference was for a double scroll. The mount on the inner drawers also recalls one upon pieces assigned to him. The unfamiliar elements are the Weisweiler-like caryatids, the Jacob-like quiver legs,[2] the vases, and the upper part especially of the central panel design with its flattened, pinned-out treatment of Apollo's lyre, the olive branches and the birds. But it is to be remembered that these elements belong to a new fashion of design to be found in the pattern-books of Cauvet, Lalonde and Forty; the lower part of the central bronze is a projection in flat relief of the forms that were multiplying in candelabra; Riesener was quick to change with the times; Lalonde had already crept in with the key-scutcheon of the *secrétaire* on Plate II, J, in my June article; and it may be said generally that when one of his contemporaries appears to have struck out a line for himself he is usually found to be accompanied or anticipated by the veteran. The *Femme Aulmont*, therefore, may have been right. If that is so, Riesener, towards the end of his days, appears at the watershed of a new departure, as he did at the beginning with the *bureau du roi*. There is another cabinet to be discussed in this connexion, but I must leave it over till I deal with what I may call the Weisweiler family of pieces in my next article.

Lord Hertford, who had the *bureau* copied, was allowed to have a copy made of the Windsor cabinet, but this remained in the Rue Laffitte, and is no longer in the collection. There is, however, a piece [PLATE I, A] which, in its mahogany panelling aad central bronze, has a general affinity with the cabinet. It is unsigned, and has been attributed to Martin Carlin. It has no resemblance to his work that I can see, but is probably from the same hand as a *servante* reproduced by M. Denis Roche, from the Palais Anitchkov, St. Petersburg. It has the same general form, the identical frieze, and the legs are wreathed with a doubled tress of the same ivy. As M. Roche points out, there is a nearly identical piece illustrated by Havard in his *Dictionnaire*, Vol. IV, p. 983.

I had written so far when by chance I came across the illustration of Lot 79 in the San Donato sale of 1880. This is identical in form with the Havard example (longer, that is, by two sections of the frieze than the Russian) and is described as signed by Riesener. If the piece and the signature were authentic, we have the 'Old Mole' turning up again. I also find that on a mahogany commode of Empire make in the Trianon (*Portefeuille des arts Décoratifs*, pl. 539) the central mount on our commode occurs in combination with the principal mount on our corner-piece by Riesener (XIII, 4) the terminal busts on the Riesener commode at Windsor, and

[2] But see a bureau in the Alfred de Rothschild collection attributed to Riesener. Molinier, p. 158.

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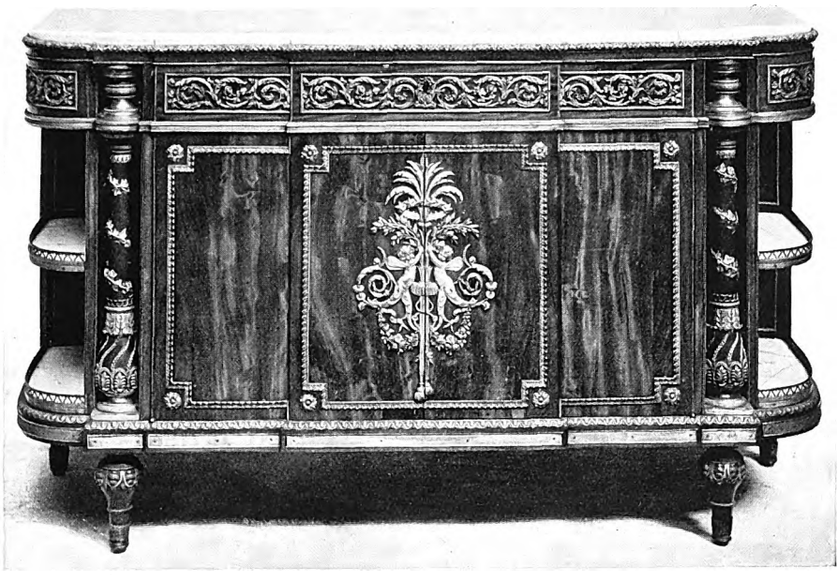
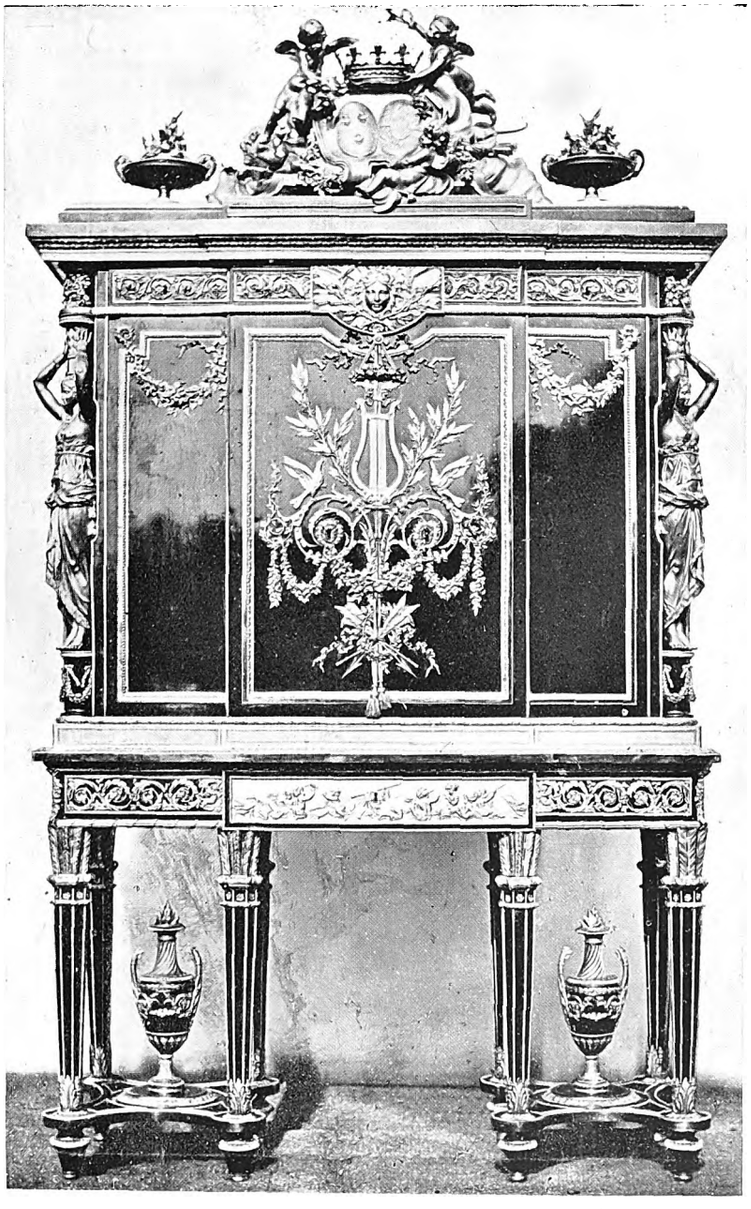
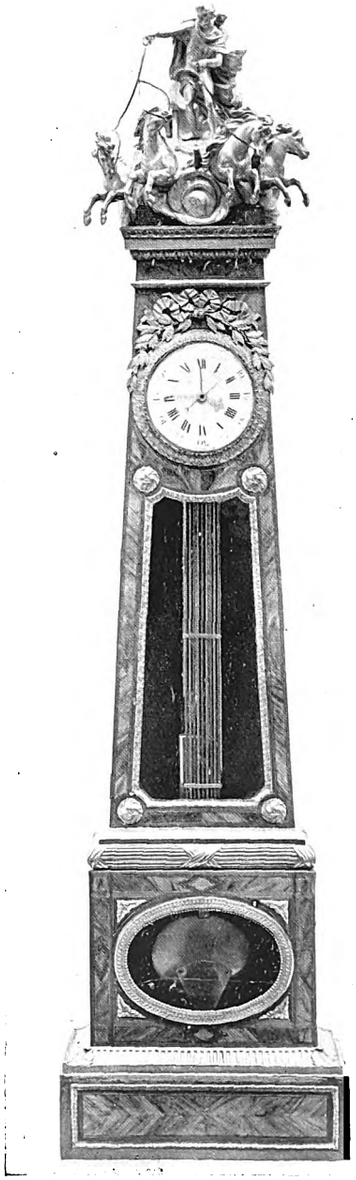


A—Commode-étagère in mahogany. 0.88 m. by 1.42 m. by 0.61 m. (Wallace Collection, xxii, 10)

B—Clock-case attributed to Carlin. 2.25 m. by 0.49 m. (Louvre, No. 135)



C—The so-called " Artois " cabinet. 2.51 m. by 1.46 m. by 0.56 m. (Royal Collection, Windsor Castle)



D—Clock-case by Nicolas Petit. 2.27 m. by 0.57 m. by 0.34 m. (Wallace Collection, Corridor, 55)

Plate I. French Eighteenth Century Furniture in the Wallace Collection—VII

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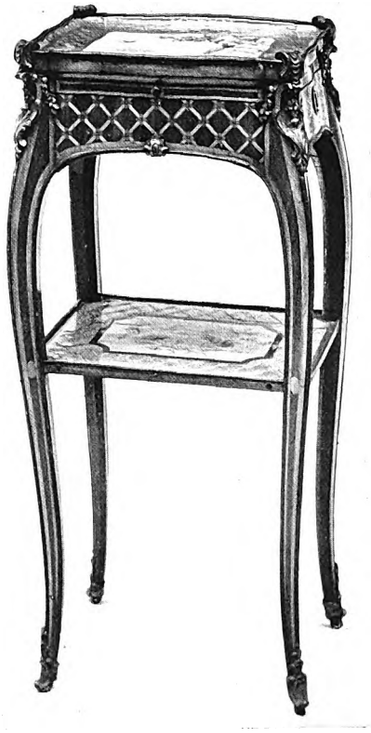
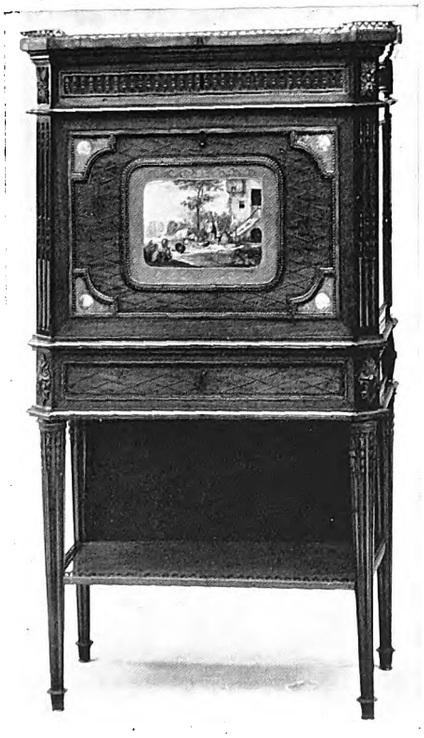


E—Work-table, by R+V+L+C. 72 cm. by 33 cm. by 28 cm. (Wallace Collection, xx, 16.)

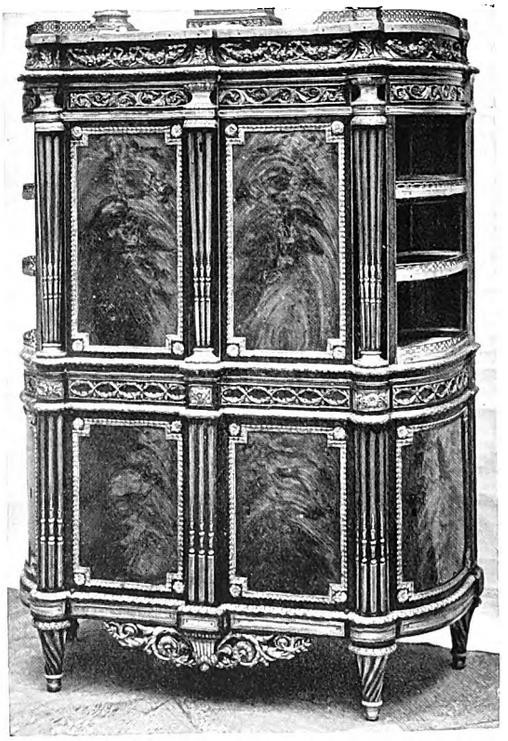
F—Secrétaire-étagère, by Martin Carlin. 1.19 m. by 1.01 m. by 0.38 m. (Wallace Collection, xix, 3.)

G—Writing and Reading Desk, by Martin Carlin 78 cm. by 40 cm. by 33 cm. (Wallace Collection, xix, 4, now in Gallery xx.)



H—Secrétaire by André Schuman. 1.24 m. by 0.71 m. by 0.40 m. (Wallace Collection, xx, 11, now in Gallery xxii.)

J—Cabinet with Clock, by Martin Carlin. 1.83 m. by 0.91 m. by 0.39 m. (Wallace Collection, xxi, 45, now in Gallery xx.)



K—Secrétaire-étagère. 1.41 m. by 0.99 m. by 0.45 m. (Wallace Collection, xviii, 36.)

Plate II. French Eighteenth Century Furniture in the Wallace Collection—VII.

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the familiar bronze plaque of the Arts and Sciences, making a curious hotch-potch.

A second piece in the Wallace Collection [PLATE II, K] was attributed to Carlin by Molinier, to Riesener by Lady Dilke. It is a rather clumsy combination of *secrétaire* and *étagère* (the *étagère* of marble shelves was a luckless invention which ran its trashy way out in the "chiffoniers" of our grandfathers). The grooved uprights do belong to Carlin's stock, though not to him only, and the swags are in his manner; but there is not enough evidence for conviction.

Another piece [PLATE II, H] was attributed by Molinier to Carlin or Riesener, but has yielded the stamp of A [NDRE] SCHUMAN. It is of very ordinary quality, so that its chief interest is to be the only piece so far on record signed by that *ébéniste*. One of the many Germans attracted to Paris under Marie Antoinette, he came from Grossgoerschen in Saxony, married in 1786, was master in 1779, lived in the Faubourg St. Antoine where there was a privileged community, largely foreign, and disappeared from there in 1787.

Let us turn now to the authenticated Carlin. He is first mentioned as a creditor of J. F. Oeben's estate in 1763. He became master in 1766, and died about March 6, 1785. He was *ébéniste du roi et des menus plaisirs*. He belongs to the circle of Riesener, and sometimes reproduces his models very closely, as in the commodes that were recently in the Brocket Hall sale. But he is chiefly associated with two deviations of fashion under Louis XVI and his Queen. The first of these was the combination of ebony veneer and Japanese lacquer panels. In the most notable examples wreaths of gilt bronze are draped across them, with a confused effect, at once funereal and flashy. The metal work extends to the slim detached balusters at the corners. Riesener does not seem to have dabbled in this development, unless the *secrétaire* and commode, Nos. 1297, 1298 at the Hamilton Palace sale were his; they have the "shield" lines of his commode, Plate II, M, in my June article, the frieze and Marie Antoinette cipher of Plate II, K, and are stamped *Garde Meuble de la Reine*. This side of Carlin's work is amply illustrated in the Louvre collection by the pieces executed for Mesdames de France at the Château de Bellevue, His other line was the unfortunate substitution of plaques of Sèvres for marquetry or bronze. There are examples of this in Riesener's work; it was probably not to be avoided. It is a combination as discordant as that of a piano with strings, and it gets worse with age, for the stridency of the porcelain is unaffected. This is the side of Carlin that is illustrated by three examples at Hertford House.

The first [PLATE II, J] is a somewhat incongruous piece. The clock, with boys either side of a globe, one holding a cock in his arms, belongs to an earlier style, and is to be found on a still more incongruous *cartonnier*, No. 878 in the Hamilton Palace sale, described as the Duc de Choiseul's. The seated boy has a scroll on his knee which a cut in the bronze of ours shows to be missing, and a pencil in his right hand. The candelabra on our piece, an echo from the *bureau du roi*, combine prettily with the clock. The framing of the circular plaques is bold and gains symmetry at the expense of logic by suspension in a double sense. And then below is another scale of tiresome little rectangles. The cabinet is duly stamped M. CARLIN ME.

The second piece (Plate II, F) probably bore his signature, for of two stamps an M survives and the ME; but the rest has been deliberately gouged away. The grooved legs with metal facing and *chandelles* in the hollows, the silly little frieze of drapery swags (to which Beneman is also subject), the sort of sporran below, and the oak sprays are characteristic. Lord Hertford gave 29,700 francs for a variant on these elements by Carlin at the Marquis de Villafranca's sale in 1870. There is another variant, unsigned, in M. Denis Roche's work, Plate LVI, from the Palace of Pavlosk. A little signed piece in the Jones collection (No. 44) repeats the gallery motive, moulding, drapery swags and oak sprays of ours, and has legs of the same type; another (No. 43) repeats the swags with another of our mouldings and the same type of leg.

M. Denis Roche reproduces (Plate LV) another unsigned piece from the Pavlosk Palace, a *cabinet-secrétaire*, on the upper part of which is our "sporran," identical to the separate threads of the fringe (the Sèvres plaque differs), and the corner mounts show the masks of the Brocket Hall commodes on an *applique* that ends with oak-leaves. The legs have the "Louis XV" curve, so that this may be one of Carlin's earlier pieces. Yet a third piece from the same Palace (Plate XXXIII) may be given to Carlin, a table with Sèvres plaques. This has the gallery motive and moulding of our *secrétaire*, almost identical legs, and apparently the "sporran" at its ends. What is practically the same design, stamped by Carlin, exists in the Jones collection, No. 72, but with lacquer substituted for the Sèvres. M. Roche inadvertently refers to this as by Riesener.

The remaining piece in the Wallace Collection [PLATE II, G] is a small writing-table with an adjustable desk for reading or music. It has the sporran, or bib, of a different shape, a peculiar frieze of a small beady type, and a corner mount that I have not noticed elsewhere. The

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legs, with their mounts, are identical in form with those of the small lacquer writing-table in the Jones collection stamped by Carlin. The Sèvres plaques are dated 1783; this is therefore one of his latest pieces; those on the *secrétaire* are of 1775 and 1776.

Space allows me to deal with two signed pieces by other makers. For the first [PLATE II, E] we have to go back in time. It is a small work-table of Louis XV form, with a Sèvres plaque dated 1760, and has the stamp R+V+L+C ME which is generally explained as that of Roger Vandercruse or in French Delacroix or Lacroix.[3] On a writing-table in the recent Sir Anthony de Rothschild sale (Christie's, June 13-14, Lot 70) the two signatures, the initials and R. LACROIX, both occurred, which seemed to clinch the matter; but M. Carle Dreyfus is not convinced of the identity and thinks the coincidence rather goes to prove that two men were concerned. The point must remain in suspense till more of the work bearing one or the other stamp has been reproduced. In the Bonnor bequest at South Kensington is a commode stamped with the initials which, but for a difference in the marquetry of the central panel and some minor variations, is identical in shape, mounts and pattern with one by Leleu illustrated by Molinier.[4] The Louvre has an example in the Camondo bequest of the same type as ours, with identical leg and "shoe"; but in place of the lozenge marquetry is a rather overpowering Greek fret in bronze. It is therefore later, about the end of the reign.

The last piece [PLATE I, D] is a *régulateur* or tall clock-case which had not been exhibited or catalogued. It adds to the list of our signatures that of N[ICOLAS] PETIT.[5] He was a prolific worker and many pieces by him have figured in sales; but there is little in public collections. The Garde-Meuble has two bookcases figured by Williamson, Plate 70, and there is a *régulateur* in the *Conservatoire des Arts et Métiers*. Our clock-case hardly seems to have been designed for the clock, whose mount projects beyond it, nor for the handsome group of Apollo and his coursers which appears also on a clock-case by Lieutaud at Versailles (Williamson, Plate 54). De Champeaux was wrong in supposing that No. 70 in the Jones collection was signed by Petit, and the bureau, No. 24, is signed, not by Nicolas but by Gilles Petit.

[3] R. Lacroix was born in Paris in 1728, was master in 1755, held various offices in the Guild, and survived till 1799.

[4] *Le Mobilier au XVII^e et au XVIII^e siècle*, pl. xix. He has an example of R+V+L+C's work on p. 143.

[5] Born 1730, was witness at Riesener's wedding, master in 1765 and syndic in 1784 and 1789; was still working in 1791 and died in 1798.

NEW DATA ON HISPANO-MORESQUE CERAMICS BY J. PIJOAN

SINCE the publication in 1904 of the already classic book of Mr. Van de Put *Hispano-Moresque Ware of the Fifteenth Century*, the study of Hispano-Moresque ceramics has advanced as a result of three important new sources of knowledge: first, by literary and documentary research; secondly, by the excavation of the Versailles of Cordoba, Medina Azzara, and other places such as Medina Elvira near Granada, where ceramics of the time of the Kalifate were discovered; and, thirdly, by the finding of the kilns and dumps at Paterna near Valencia, from which tons of broken pottery have been recovered.

The investigation of literary sources was carried on practically continuously under the leadership of Don Guillermo de Osma, who died a short time ago. He was a most remarkable man, who employed his great wealth with sincere enthusiasm in the cause of this Spanish art. His house in Madrid stood open to everybody; he surrounded himself with the best specimens of Hispano-Moresque ware, and cultivated the friendship of all interested in the subject. In this way a great many texts and documents were brought to him from the archives, and on these he commented with unusual accuracy and good sense.[1] The publications of Señor Osma form a score of booklets which are very clear, concise and full of information.

The first of Señor Osma's studies, *Azulejos sevillanos*, hardly touches the field of Moresque ware, but the second treats of a document of 1442, by which Queen Mary of Aragon, the wife of Alfonso the Magnanimous, orders her agent, Peter Boil of Valencia, to procure for her a complete set of Hispano-Moresque ware, with full specifications of the number required of each kind of dish and plate, the character of the decoration, etc. Señor Osma, in his commentary, reproduces a quattrocento of the *Last Supper* painting in the Museum of Solsona, in which Christ and the Apostles are shown seated around a table furnished exclusively with this class of pottery.

In this publication and in Señor Osma's commentaries on the heraldic decorations of different specimens of this pottery, we are shown the people who used this ware "so splendidly painted at Manises, which enamours everyone

[1] Señor Osma two or three years ago gave his house and treasures to an Instituto del Conde Valencia de Don Juan, founded by him to do research work on the Moslem and Christian Middle Age. Provision is made for endowment, and a foreign scholar is to be accepted every year.

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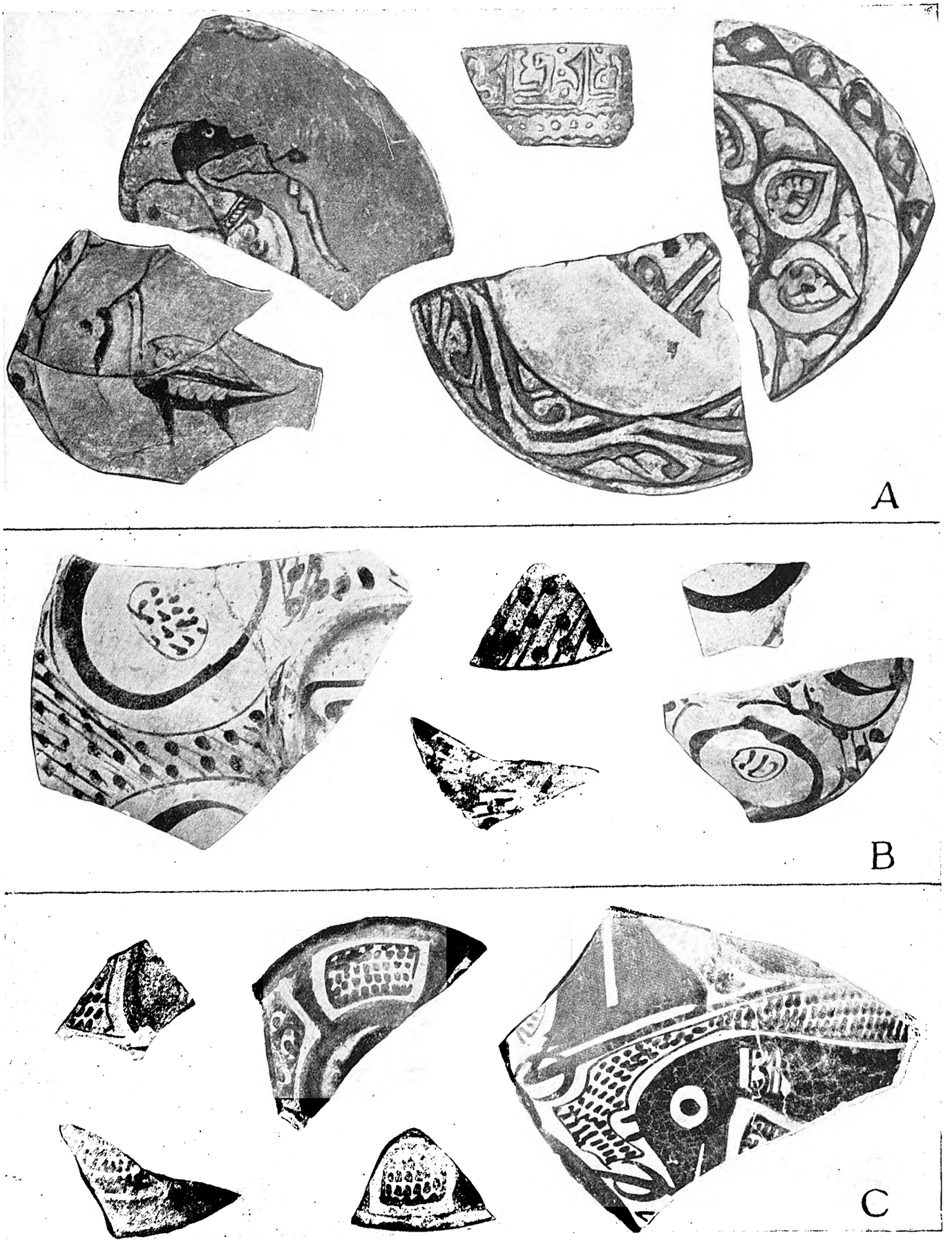

A—Green and Manganese Enamelled Ware. *B*—Gold Lustre Ware, outside bowls. *C*—Gold Lustre Ware, inside bowls. Medina Azzara, 10th century.

Plate I. New Data on Hispano-Moresque Ceramics

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so much, that the Pope and the Cardinals and the princes of the world obtain it by special favour."[2] In another booklet we become familiar with the people who make it, and Señor Osma publishes a number of contracts and rules of the guilds of the Moresque ceramicists which can hardly fail to enliven the reader's interest in the accounts of the industry.[3] In another document illustrated by him he gives information about the packing and wrapping for export. A different price was paid, according to whether the goods were packed for export or delivered to the harbour. From all this evidence it becomes clear that at the beginning of the fifteenth century the industry of gold lustre ware in Spain was already centred in the little village of Manises, in the suburbs of Valencia. But the pottery, although made in Manises, was still mentioned in the documents as *terra* of *Malaka* or *Malica,* and we infer from this that it was from Malaga that the secrets of the industry had been taken to Valencia. A vase now at Berlin, with the inscription at the bottom reading Malaga, can hardly, however, be considered as of the gold lustre type.

Malaga is mentioned, however, by Ibn Batuta in 1350 as the place where the golden pottery " which is exported to the furthermost countries " is made. Ahmed Ben Yahya el Omari, writing about Granada from Bagdad in 1337, mentions its " golden ware which is unique in the world." Malaga at that time was still in the hands of the kings of Granada, the only Moslem kingdom left in the peninsula, and the reference may be due to a confusion between the Kingdom of Granada and the city of Malaga. Al-Makkari in 1237 mentions also Murcia and Almeria, and El-Edrisi in 1154 says also of Calatayud in Aragon : " Here the golden pottery is made which is exported to all countries." This is, as far as is known, the earliest mention of the Hispano-Moresque ware known until Señor Osma published a translation of a manuscript formulary,[4] written in 1066 by Abuchar Ahmed-ben-Mohamed-ben-Mogueits, of Toledo, in which this Spanish Moresque lustreware is spoken of.

From the evidence of the Christian and Moslem texts it appears that long before the fifteenth century several places of Moorish Spain were famous for their ceramics, though we are unable to trace any school or fabric, except the late Malaka earthenware already being made at Valencia. The puzzle was intensified by the discovery of golden Moorish ware at the Kaala of the Beni-Hammad in Algiers during the excavations carried on there by the French general, Beyle. The Kaala of the Beni-Hammad was built in 1007, and was completely destroyed by the Almohads in 1152. Therefore it is proved that in the eleventh century this class of pottery was used and perhaps also made in the North of Africa, though there is no mention of Spain in the literature from that quarter.

This is why we are so interested in finding Moresque ware of the peninsula that could be dated. The way was prepared by the discovery of Moorish ceramics at Medina Elvira, near Granada, by D. M. Gomez Moreno, and also of a Moorish jar unearthed in the excavation for the new market at Valencia. No positive date could, however, be given either to these fragments or to the jar, although they appeared to be very ancient. But it was different with the ceramics of Medina Azzara. The old Arab writers are full of the wonders of this palace, built by Abderraman III, near Cordoba, in 978, plundered several times in the beginning of the next century, and already an abandoned ruin in the time of El-Edrisi. In excavating the site, Professor D. Ricardo Velasquez[5] has discovered great portions of the palace with decorations of the time of the Kalifate, and a number of broken pieces of pottery from the early eleventh century. The broken fragments found at Medina Azzara, apart from the undecorated common ware, are of two types: one, the golden ware with the solid metallic lustre over white enamel, and the other a special ceramic on which, after the entire ground of the piece has been first enamelled with white, the patterns are outlined in deep green and the meanders filled with green and manganese colours.

These fragments of Medina Azzara are peculiarly important not only because they date from the tenth century, but also because they are evidently the product of local factories, since the patterns are the same as those in the decorations of the palace. Professor Ricardo Velasquez declares that even in these fragmentary specimens the evolution of styles can be distinguished as clearly as in the other arts of the Kalifate. However, as may be seen from the photographs on PLATE I, the fragments are so incomplete that not a single vase could be reconstructed from them.

Very different in this respect are the finds at Paterna, near Valencia. Paterna is a small village near Manises, and was already mentioned in the fourteenth century as a place where excellent common pottery—*obra aspra* (coarse work) was made. Moreover, one of the documents published by Don Guillermo de Osma is

[2] Francesc Eximenis, *Regiment de la cosa publica.* 1383. First printed 1499.

[3] Guillermo de Osma, *Los maestros alfareros de Manises, Paterna y Valencia.* 1908.

[4] Now in the Library of the Real Academia de la Historia, formerly in that of D. Pascual Gayangos.

[5] D. Ricardo Velasquez Bosco, *Medina Azzara y Alamirija.* 1912.

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a contract, giving to a potter of Paterna the right to extract earth from an orchard on condition that he shall refill the holes or wells with the ashes and refuse of the kilns. Broken fragments were plentiful in a spot in the district of Paterna called El Testar (*testacio*), and this encouraged two *amateurs* of Valencia to explore, with the result that the ruins of about twenty kilns and an enormous mass of broken or defective pottery were found. There were no traces in Paterna of the golden ware for which Manises became famous, but the decorated pieces were covered with the most varied drawings on a white enamel ground—the green and manganese combination as in Medina Azzara. Except for a few restored pieces sold here and there (two of those Paterna vases are now in the Louvre), the bulk of the fragments discovered were bought by the Barcelona Museum, and are being restored with great care. In the dumps of El Testar were thrown, as we said, not the broken pieces only, but the defective ones, those, for example, with a little crack, which could not stand the test of a light hammer-blow to ascertain its hardness or strength. A considerable number of those fragments can, therefore, be put together again, and in the show cases of the Barcelona Museum there are already hundreds of them completed or else so nearly complete as to enable us to realize the pattern as a whole. Some of them are Oriental designs, peacocks, camels, guinea fowl, monsters, as well as fishes with large scales, such as the carp of the Euphrates and the Nile [PLATE II]. Others are drawings in the pure Romanesque tradition—girls dancing with castanets, castles, towers, etc.[6]

The discovery of this Paterna school of ceramics has stimulated interest in the subject in Spain, and several curious theories have appeared in reviews and catalogues. The current opinion to-day is that the Paterna and Medina Azzara ceramics of green and manganese colours, were perhaps the original Spanish-Moresque ware which fell into disfavour on the arrival of the gold lustre industry from Egypt or Mesopotamia in the eleventh or perhaps the tenth century.

The tradition of the coloured green and manganese enamelled ware, considered as common, and much cheaper than the *Malaka* gold earthenware, was preserved not only at Paterna but also at Teruel (mentioned by El-Edrisi as another ceramic centre), where the traditional colours have been kept until modern times. The jar from the Velencia Market mentioned above is also of the same type. The fragments from Medina Elvira are closely related to it, and we are told that pottery of the same style has recently come to light in the course of excavations at Mallorca and Ibisa.

[6] Folch y Torres, *Noticia sobre la ceramica de Paterna*. Barcelona, 1921.

THE BOSWORTH HALL BURSE
BY ETHELBERT HORNE

THIS burse or corporas case [PLATE], kept in the private chapel at Bosworth Hall, near Rugby, is an interesting piece of late sixteenth century English needlework, and has a curious history.

It measures 8 ins. by 8½ ins., and is worked in silks upon a fairly coarse canvas in a double feather-stitch. The design shows a chalice on a dark blue ground, having on either side of it the sacred monogram, and beneath each monogram a small flaming heart pierced with a lance or sword. The chalice is worked in white with gold outlines, the knop and lower rim of the foot being embroidered with seed pearls. On the foot is worked the Vernicle, with a large cruciform nimbus in yellow, upon a ground of white, done in a stitch which differs from that used in the chief background.

The cup of the chalice shows the mouth in perspective, and a large piece of the side taken away so as to display the interior. Within the cup is a vesica of yellow with a red border, and upon it a figure of Christ naked, with his hands crossed before him, and without nimbus or wounds.

The burse, which is in a perfect state of preservation, and appears to have been but little used, is surrounded with a border three-quarters of an inch wide at the top and bottom, and a quarter of an inch wide at the sides.

An inscription in red upon a white ground runs:

Along the top: + AT.GWINS.FIRST.MASS
Along the bottom: IOHN.PAINE.ONCE.WAS
Along the left side: where.dowting.of.ye.cupp.|Christ.God.and.man.
Along the right side: Rebvkt.him.than.and.|made.hime.thus.geve.uppe.

The Robert Gwyn, mentioned in the inscription, was a Welshman who was ordained priest at the English College at Douay in 1575. He sung his first mass in the church of St. Nicholas in that city, as we learn from a letter, dated December 20, 1575, written to the English College at Rome by Dr. Gregory Martin. Until recently no explanation of this burse and its curious inscription could be found, but the discovery of the above-mentioned letter (printed in

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D—Green and manganese enamelled ware from Paterna (Valencia); 13th and 14th century

Burse, 20.3 cm. by 21.6 cm.; late 16th century; English (Bosworth Hall, near Rugby)

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A—The Creation of the Animals.

B—A Sermon.

C—Pentecost.

D—Christ bearing the Cross.

E—The Miracle of the Loaves and Fishes, and *Elisha and the Widow's Oil.*

F—The Parable of the Unmerciful Servant.

G—The Temptation of Christ.

H—Christ and the Canaanitish Woman.

Woodcuts, here attributed to Lucas Cranach the Elder. *B, E, G, H,* 11.1 cm. by 9.2 cm.; *A, C, D, F,* 11.2 cm. by 9.3 cm.

Cranach's Illustrations to the Lord's Prayer and the Editions of Luther's Catechism.

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Douay Diaries I, p. 311) makes it evident that the embroidery portrays the event Dr. Martin describes. He says that at this first mass a student was present (who, it can be gathered from the context, was John Paine) having doubts in his mind as to the reality of the Presence in the chalice. At the moment of the elevation this student thought he saw within the cup a figure of Christ, which vision set his doubts at rest. John Paine was ordained priest the next year, and came to England immediately afterwards. He made Ingatestone Hall, in Essex, his headquarters, where he acted as chaplain to Lady Petre. While here, he was apprehended and tried and condemned to death under the Act of Elizabeth, which made it high treason for a priest ordained abroad to come into England. After being horribly racked to make him confess in whose houses he had said mass, he was drawn, hanged and quartered at Chelmsford, April 2, 1582. In 1886 he was beatified by Pope Leo XIII.

Whether the martyr had this burse made during his lifetime to record the favour he considered he had received, or whether it was made after his death by his friends at Ingatestone, is not known, nor can it be discovered how it passed into the possession of its present owners.

CRANACH'S ILLUSTRATIONS TO THE LORD'S PRAYER AND THE EDITIONS OF LUTHER'S CATECHISM

BY MAX GEISBERG

AT the Grisebach sale in 1905 the Dresden Print Room bought for the extremely low price of forty-four marks a series of eight woodcut illustrations to the Lord's Prayer. The single subjects, here reproduced on a reduced scale, are as follows: A, *The Creation of the Animals* B, *A Sermon;* C, *Pentecost;* D, *Christ bearing the Cross;* E, *The Miracle of the Loaves and Fishes,* and *Elisha multiplying the widow's oil;* F, *The Parable of the Unmerciful Servant;* G,*The Temptation of Christ;* H, *Christ and the Canaanitish Woman.* The single cuts measure either 111 x 92 mm. (Nos. B, E, G, H), or else 112 x 93 mm. The identification of the draughtsman presents no difficulty; he is the illustrator, usually designated in accordance with Flechsig as Hans Cranach, of numerous publications by Luther, for instance, the September edition of the New Testament (1522), the "Passional Christi and Antichristi," the "Papsttum" woodcuts, etc. The language of form points to him so unmistakably, that there is scarcely any need of adducing detailed evidence. But I do think it necessary to point out how much this attribution, always accepted with a certain reserve, of a large group of Wittenberg woodcuts, has been shaken by recent research, and how probable it is that the opinion that the work of the so-called Hans Cranach is not to be separated from that of the elder Lucas really hits the mark, though we are still waiting for Hildegard Zimmermann's work on the illustrations of the various editions of Luther's Bible to prove the correctness of this opinion. It is a priori improbable that a man who stood in the closest personal relations of friendship to Martin Luther and was still in the prime of life and full of artistic energy, like Lucas Cranach the Elder, experienced designer of woodcuts as he was, should have left his young son to create the illustrations to Luther's first editions.

Under each of the woodcuts are from two to five lines of text in small Schwabach type. Since under the last cut the final word of the last line is centred, we may assume that this was the end of the text. The cuts are not derived from a book, for there is no printing on the back. Nor are they proofs, for this is inconsistent with the presence of the text and the far from careful printing. It is rather a case of pieces cut out from one of those early broadsheets which were so popular in the first half of the sixteenth century and were employed, to give merely a few examples, for the original editions of the poems of Hans Sachs and many woodcuts by Burgkmair, Beham, and Schön, as well as for the Low German and South German editions of Luther's Lesser Catechism. Whereas the lower margins of the separate leaves measure from 13 to 26 mm., according to the number of lines of text, the margins at top and sides vary only from 1 to 2 mm. If one lays the originals close together, the result is that the vertical margins fit one another exactly, so that no strip of paper between the two can be missing. The first four illustrations join one another immediately, and so do the two following, and again the last two. The fourth and fifth, and again the sixth and seventh, refuse to fit each other at the sides. As it must be supposed that the margin of the sixth leaf has been trimmed subsequently with the scissors, the upshot is that each of the two rows of four cuts side by side would measure 380 mm. in width, while the height of the two rows, one over the other, would be at least 246 mm., without including in the calculation either the type printed above each cut, of which a tiny fragment, impossible without further evidence to decipher, is preserved over the second illustration, or the

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main title, the imprint and the margin of the paper.

The obvious conjecture that this is one of the lost South German editions in broadsheet form of Luther's Catechism, of which the Lord's Prayer is one of the chief component parts, is not confirmed. But the material brought together by Ferdinand Cohrs in the "Monumenta Germaniæ Pædagogica," Vol. 39, p. 87-99, permits the contents to be readily identified. It is the exposition of the Lord's Prayer which is to be found in the Wittenberg version of the " Little Book for the Laity and Children" (Wittenberg, Rhau, 1529), fol. B 6 b, as " Kurtze auslegung des Vaterunsers " (not illustrated), and is printed by Cohrs in the " Monumenta," Vol. 20, p. 239. Cohrs ascribes it (p. 182) to no less a person than Melanchthon, first because it is expressly given as his in the 1543 and 1548 editions of the " Büchlein," and secondly because of its inward affinity with two other authenticated explanations of the Lord's Prayer by the same author. Howbeit the same exposition, as Herr Pastor Lic. O. Albrecht was kind enough to point out to me, had appeared rather earlier in Luther's " Betbüchlein," Erfurt, Melchior Sachsse, 1528, and was also reprinted from that edition in the Weimar edition of Martin Luther's works, Vol. 10, Abt. 2, p. 457, where it is headed " Ein kurtzer begriff des Vaterunsers." The variation between these three versions are very slight; the concluding sentence attached to the eighth cut at Dresden runs: " errette uns vom Teufel und tod," whereas the Erfurt and the Wittenberg editions alike have only " vom tode," or " von dem tode." On the other hand the Dresden cut, like the edition printed at Wittenberg, has in the fifth petition the form " guten leumbd," but the Erfurt edition has " leumud." All other variations, as between " ynn," " jn " or " yn," " zweiffel " or " zweyel," are insignificant. This extensive agreement, however, permits us to argue back to the cut-off headings that formerly stood on the Dresden woodcuts; they must have consisted of the names and wording of the respective petitions. After that it is not difficult to recognize in the remnant of letters over the second cut the lower extremities of the word " geheiliget " (hallowed); one may compare the same word in the first line under the third cut.

The lack of any other headings or concluding inscription deprives us of any chance of identifying the printer. There is hardly any doubt that he is to be sought at Wittenberg, but this small Schwabach type occurs in many presses. Rhau uses in his Larger Catechism by Luther of 1529 and 1530 a series copied from the Dresden cuts by an anonymous woodcutter whose works have often been confused both with those of Lemberger and those of the young Brosamer, but Rhau also, as I am informed by Fräulein Hildegard Zimmermann of Brunswick, printed one of the original blocks (the first of the series) in his Low German edition of the same book (1529) along with this series of copies.

About the aforementioned " Büchlein für die Laien und Kinder," printed by Rhau in 1529, Cohrs gives some further information[1] which throws some light upon the history of its production. First there is a letter from Rhau to Steffan Roth at Zwickau, Nov. 7, 1527, in which he writes that he intends to print the small prayer book which Roth has conveyed to him (" zugerichtet") when the printing of the small Genesis is finished. Now Rhau was able to send to Roth a finished copy of this book as early as February 10, 1528, but he again postponed the printing of the " Büchlein für die Kinder " and consoled Roth with the news that Luther had granted him permission to print the " Betbüchlein "; he would start it when he had nothing else to print, but he was already having the figures cut for it. At last, on Oct. 30, 1528, he was able to inform Roth that he had begun printing. According to this Roth must have set about putting the book together in October, 1527, and this would be the date before which the Dresden woodcuts must have been produced, since all that we know of the relation of broadsheets to editions in book form compels us to regard the former as the original edition. When Melanchthon writes to Spalatin in November, 1527, that the Catechism is not yet written, Cohrs (p. 184) quite rightly sees in this no proof against Melanchthon's authorship in view of the completely different character of Melanchthon's fragment of a catechism, which the latter failed to finish on account of the expected appearance of the Larger Catechism of Luther.

If the fact that Rhau used one of the Dresden cuts in 1529 speaks for his having been in possession of the rest, yet the circumstance that he used a series of copies in the Larger Catechism of Luther which appeared at his press renders this doubtful. In Luther's small Catechism, which is proved to have appeared in book form in May, 1529, and was printed by Nic. Schirlentz, we find, at least from 1531 onwards, small and wretched repetitions, which are copied, not from the corresponding illustrations in the large Catechism, but from the Dresden original cuts by Cranach. Thus, for instance, in the illustration to the first petition, the panels of the pulpit are white, the legs of the camp-stool do not touch the borderline, and other distinguishing marks are easily verified on the remaining illustrations, so that

[1] " Archiv für die Geschichte des deutschen Buchhandels," xvi, p. 66 and 80.

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there can be no doubt about the fact. Even if Schirlentz himself owned Cranach's original blocks, their large size had prevented him from using them in his small Catechism; the use of copies is therefore no ground for the conclusion that Schirlentz did not possess Cranach's original blocks. That the printing of the small Catechism lay from the first in his hands, and that of the large Catechism in Rhau's, seems to be certain. The single broadsheet edition (Low German) extant in the original of the "Haussegen," a part of the small Catechism which subsequently appeared in book form, bears his imprint. That the High German broadsheet editions, of which at least old and reliable transcripts are extant,[2] were also printed by him is highly probable. Among these is also to be found Luther's text, "Das Vater Unser, wie ein Hausvater es seinem Gesinde erklären soll." That this broadside was adorned with illustrations is very probable, according to all that we know of such publications. But if the copies of the Cranach series rank as the illustrations to the Lord's Prayer officially sanctioned by Luther, both in the large and the small Catechism, and if we have succeeded in proving that the sheet with Melanchthon's text, decorated with the Dresden woodcuts, was in existence before January, 1529, the earliest date of which there is evidence for the broadsheets, then the hypothesis is perhaps not too rash that Luther's sheet with the Lord's Prayer also displayed the same cuts. The fact that the single extant Low German broadsheet with the devotions for morning and evening is not illustrated, does not contradict this, for these very prayers, as Albrecht (p. 632) rightly remarks, remain without illustrations in the Catechism also. The single appearance of one of the original cuts in Rhau's possession may perhaps be explained by its having been lent to him by Schirlentz through Luther's intervention. Complete certainty, in any case, is only to be expected as the result of further discoveries.

[2] Weimar edition, xxx (ii), p. 666.

RAVIER AND THE INFLUENCE OF ENGLAND ON FRENCH LANDSCAPE WORK OF THE NINETEENTH CENTURY

BY PAUL JAMOT

AT the suggestion of Sir Charles Walston, a good friend of France and French art, Sir Cecil Harcourt Smith, the Director of the Victoria and Albert Museum,[1] has been good enough to offer the hospitality of the museum to an exhibition organized on the other side of the Channel by the *Direction des Beaux-Arts*. Lent by French, English and American collectors, sixty-one drawings and water-colours by Ravier were got together, representing by many characteristic examples the different periods of his career.

François Auguste Ravier[2] was born at Lyons on May 4, 1814; he died at Morestel (Isère) on July 26, 1895. Apart from the time which he spent in Paris, much against his will, doing his course of study in law, and four years (1840-44) spent in Rome, he lived in the country on the two estates which he occupied successively, first at Crémieu, and then at Morestel, two old fortified towns on the borders of the Lyonnais and the Dauphiné. Far from towns he passed his life as a recluse and a philosopher, reading, meditating, shooting game and painting. Though he was unknown to the public, he was much appreciated by some of the best artists of his day and he was the object even in his lifetime of passionate admiration. Daubigny, who was several times his guest, treated him as a professional equal. Ravier received at the decisive period of his artistic formation the advice of Corot, whom he first met at Royat, Auvergne, in 1839, and whom he saw again in Rome in 1843. He is perhaps the only painter of his generation who could claim to be the pupil of Corot, certainly the only one who grasped at once the lesson of those studies, so much admired to-day and so despised then, which Corot painted from nature in Rome and the Roman Campagna. Ravier thus developed a simple, frank, luminous technique, connected with his master's, but with a warmer palette and a more golden tinge. Among the paintings in oil which he brought back from Rome, more than one merits a place of honour in the history of French landscape beside the Italian Corots.

However, one observes in Ravier from then onwards another tendency, or rather another passion, which drew him along new paths after his return to France. Light dazzled and fascinated him. He never felt tired of contemplating the ever renewed enchantment of the setting sun. He forced himself to face the formidable problem of reconciling richness of colour with fluidity of light. Often painting in oil is for him a rapid method of catching the fleeting aspects of

[1] Besides Sir Charles Walston and Sir Cecil Harcourt Smith I should like to convey my best thanks to Mr. Martin Hardie and Mr. B. S. Long for their most useful and kindly help in the preparation of the exhibition. Mr. Martin Hardie made the translation of the foreword to the Catalogue.

[2] Paul Jamot. *Auguste Ravier, étude critique suivie de la Correspondance de l'artiste.* Lyon. Lardanchet, 1921.

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the seasons and the hours. It is in his water-colours that he attempts in general to reach a complete realization. He worked these in his studio at his leisure, without straining after the rules of classic water-colour, of water-colour painted, as the saying goes, "in water." He impastos, when he wants to, either by superimposing touches of the brush or by heightenings in gouache, and he does not fear to have recourse sometimes as a last resource to a scalpel. But none of this is pure virtuosity, as is often the case with Monticelli, with whom he has been compared. He wished to render that "infinitude" which he saw in the play and drama of light, he wished to depict as no one before him, at any rate in France, had done, the vibration of the atmosphere, and because he despaired of achieving it by normal ways he tried extraordinary means. In many of the water-colours and paintings produced between 1860 and 1885 (after 1885 his failing sight forced him to lay down his brushes) he appears as the precursor of Impressionism, parallel with Jongkind, whom, however, he did not know. Did he even hear of the nascent movement which was about to revolutionize French painting? One may well doubt whether he did in view of the fact that his letters are silent on the point.

Perhaps he knew Turner only by reputation, though certainly he spoke of him with understanding and enthusiasm.

A contemporary of Rousseau, Dupré, Troyon, Diaz, and Daubigny, Ravier grew up at a moment when English painting exercised a salutary influence on French painters, particularly landscape painters. Not that France had not produced admirable observers of nature long before she knew the masterpieces of Crome, Constable and Turner. As early as 1750, Joseph Vernet seems to anticipate Corot in certain views of Rome depicted in a delicate, silvery light. But the theories of David were not favourable to a just conception or happy practice of landscape painting. After the dryness and coldness resulting from his tyrannical dogmatism, it is not surprising that the work of the great English landscape painters, inspired by a sincere naïve enthusiastic love for nature, with its free handling, its rich and vibrating colours, appeared to French painters as a sign of deliverance.

In 1824 Eugène Delacroix had just sent to the Salon his big canvas of the *Massacre of Scio*. He saw there several landscapes sent by Constable. Overwhelmed with admiration for works of so novel an aspect, it is said that he repainted quickly, before the opening of the Salon, the entire background of his picture, altering it to what we see to-day, with a stormy sky from which the rays of the sun and the shadows descend over the vast expanse of earth and sea.

Delacroix was particularly well prepared to understand the art of Constable by his familiarity with English artists who paid visits of greater or less duration to France; Bonington, for whose talent he always expressed the highest esteem,[3] and the four Fielding brothers, Theodore, Copley, Thales and Nathan, clever water-colour painters. Not long afterwards he had the opportunity of studying English painting more deeply in England. He went to London in 1825 and stayed there for several months. His letters testify to the pleasure and profit he derived from his relations with Wilkie and Lawrence. The National Gallery has recently come into possession of another more eloquent witness: the portrait which Delacroix made about that time of his friend Baron Schwiter. The influence of the brilliant English society portrait painter is evident here, though assimilated by an original intelligence incapable of slavish imitation. *The Death of Sardanapalus* also bears the mark of the transformation which took place in Delacroix's style after his visit to England, and this is not only due to the fact that the subject was borrowed from Byron. In this vast lyrical and romantic composition Delacroix has moved away from Géricault, his first model, and approaches Rubens. But one has the impression that English painting led him to the great Flemish colourist, the master, through Van Dyck, of the whole English school.

Delacroix never forgot his souvenirs of England. Long after, on December 31, 1858, he wrote Th. Silvestre a long and beautiful letter on the English school in which these lines occur:—

> Constable, that admirable man, is one of the glories of England. . . . He and Turner are real reformers. They have escaped from the rut of the old landscape painters. Our school, which now abounds in men of talent in this line, has greatly profited by their example.[4]

Finally, it was, doubtless, an early gratitude of youth which inclined Delacroix to a benevolent curiosity when he considered the pre-Raphaelite work, then in all its novelty, at the Exhibition of 1855.[5]

Delacroix, however, was too clear-sighted not to realize what was lacking in this English art, so loved and so admired. On February 8, 1860, he quotes in his *Journal* (Vol. III, p. 377-378) the reflections of Balzac on genius and talent. The work of genius "may appear ordinary at first sight, though it is always natural." Delacroix drew from this severe conclusions for Decamps, Dupré and "all those who employ exaggerated methods." "It is very rare," he adds, "that great men are extravagant in their work."

> Lawrence, Turner, Reynolds, and in general all the great English artists, are given to exaggeration, particu-

[3] He became connected with him in 1819 in Gros's studio, having met him at the Louvre two years earlier.

[4] *Correspondance d'Eug. Delacroix*, Vol. II, p. 193.

[5] *Journal d'Eugène Delacroix*, Vol. III, pp. 38-39.

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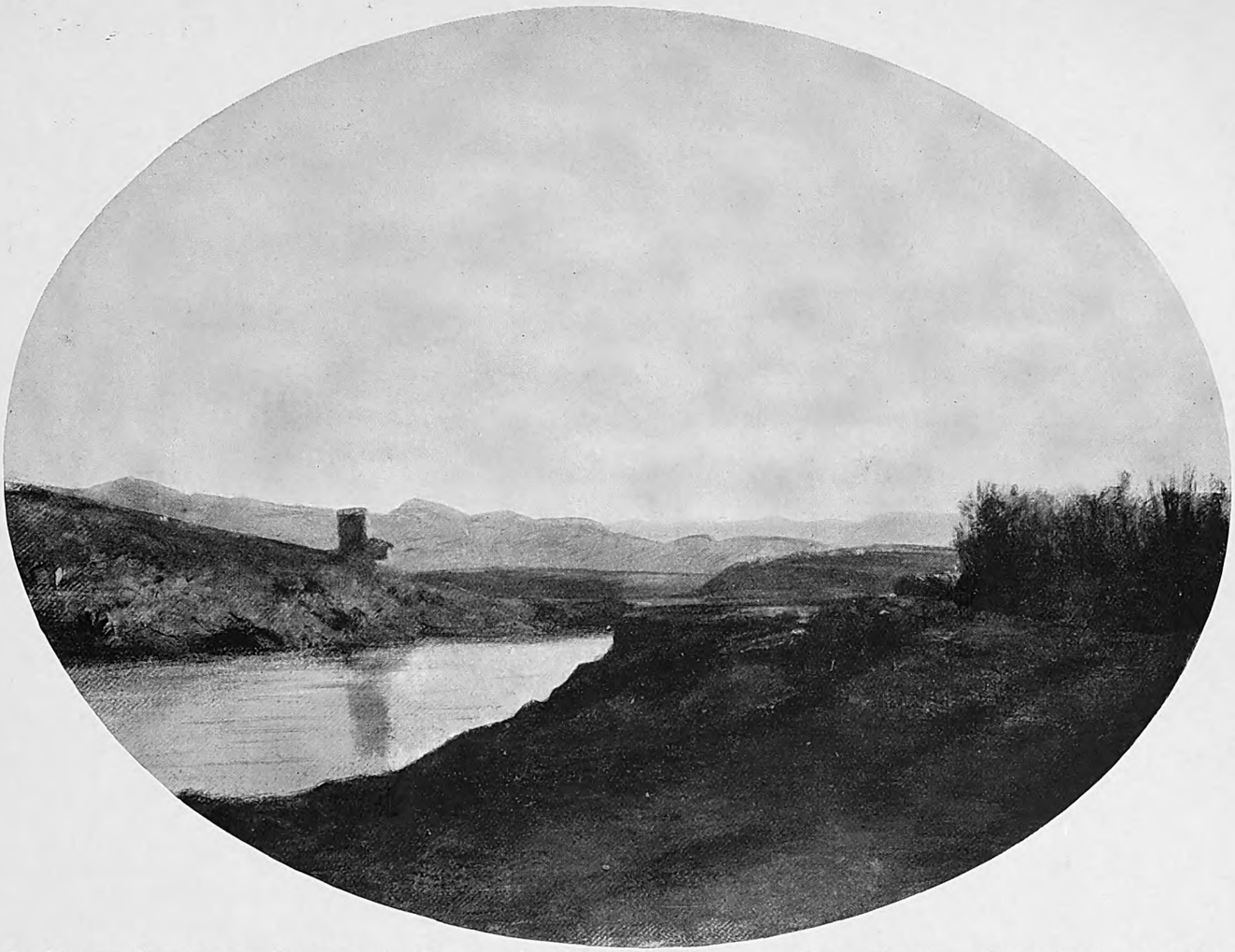
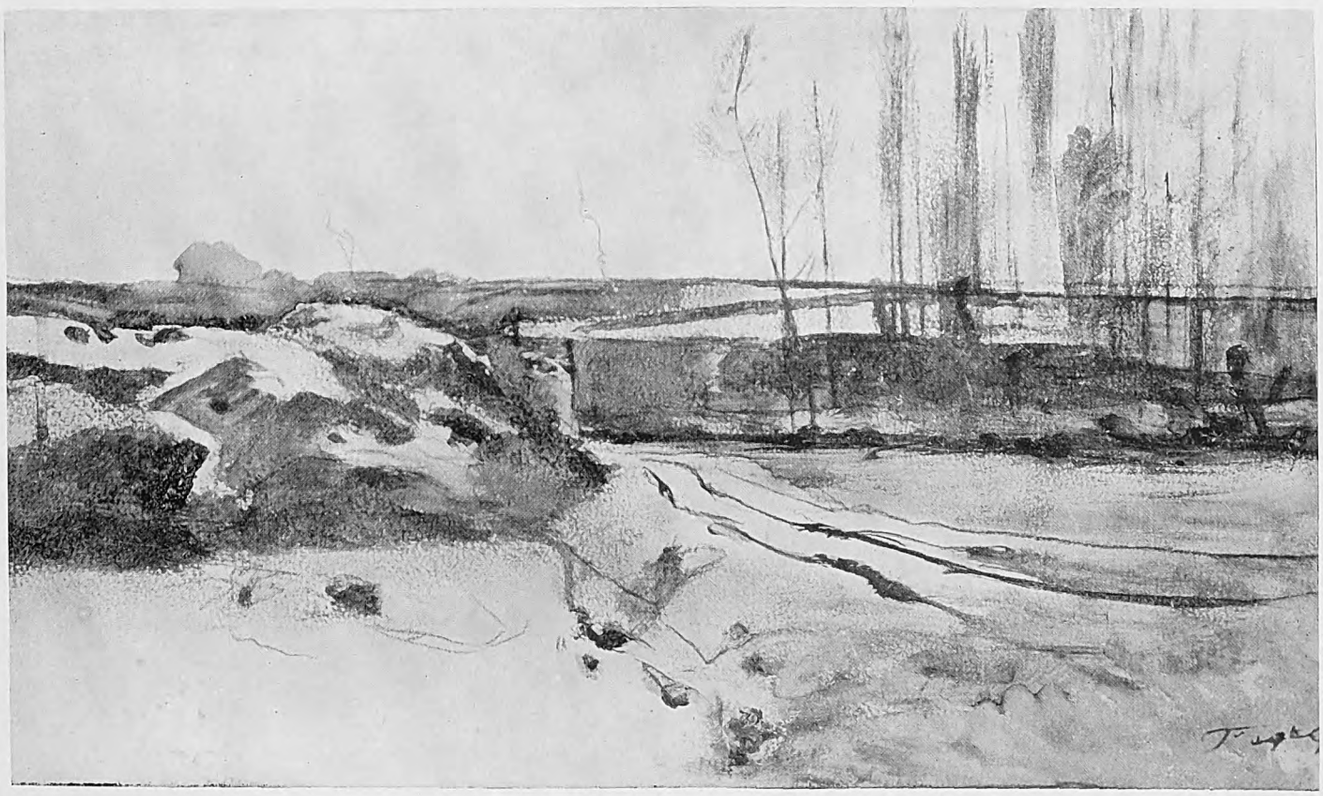


A—Roman Campagna: Banks of the Tiber. By Auguste Ravier. *c.* 1840. Canvas. (French private collection)



B—Landscape near Morestel. By Auguste Ravier. *c.* 1870. Turpentine drawing on canvas. (French private collection)

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larly in effect, which makes it impossible to class them among the great masters; these wild effects, sombre skies, contrasts of light and shade to which they were drawn by their own cloudy and variable sky, but which they have exaggerated without measure, letting the defects which they have suffered by following a fashion overlie their finer qualities. They have painted magnificent pictures, but these do not possess the eternal youth of true masterpieces—always free, I should venture to say, from inflation and effort.

In his provincial solitude Ravier, who had served his lonely apprenticeship to nature and who a little later looked for no advice other than Corot's, seemed like escaping from the English influence. After his return from Italy, living a retired life at Crémieu and Morestel, he travelled little. Had he, who so rarely went to Paris, ever been to London? It is very doubtful. Not a single allusion to such a journey is to be found in his letters. However, besides the elements in his work which come from Corot, we find others which are reminiscent of Turner and Constable. Certain sheets of paper where he has attempted to render the irradiation of a sunset in the sky about the waters of a marsh in which it is reflected, are not unworthy to be compared with the celebrated water-colours of Turner for their audacious combination of coloured patches as well as for their fine and unusual harmonies, relieved at times by conscious dissonances. It is rather in his oil paintings, when he made rapid sketches of green undergrowths or of changing landscapes under a stormy sky, that Ravier suggests Constable. But to what extent did he know Constable and Turner? Without doubt very little.

This is the place to quote the words reported by Felix Thiollier[6] and which are the best commentary, made by the artist himself, of his efforts:

Two rocks are dangerous, said Ravier. If one wants too much colour one runs the risk of becoming heavy and sombre, and if one paints lightly the colour easily becomes false or feeble. . . . In this path Claude Lorrain, more nearly than anyone else, attained his objective, but his colour went up in tone so much that at times it seems heavy, especially if badly lighted in a museum. I love Turner, although no more than the other has he solved the problem.

In another form, Turner this time not being named, the same subject is treated in a letter of 1876:

For myself I have one pre-occupation: sincerity, the expression of the scene of the moment as felt by my senses at that moment. I am rarely gay and my impressions reflect this: the evening pleases me more than the morning. Many of my things of Rome are too grey. But that made me despair and I saw that I had gone under; it was feebleness not to be able to push further and it was much too easy. Without doubt I sometimes get my water-colours too heavy. These I give up; I have to wash them, sponge them, rub them out. It is an effort which has not succeeded; but it is an effort, and it would be more convenient and more easy not to have made it. I try everything, for I have a thirst for the unknown, the madness of research; but that is where my value lies. It is imperfect, but it is not commonplace.

In another letter to F. Thiollier (August, 1874)[7] one sees that the thought of Turner is always in his mind, when he considers the end to be attained:

I believe that I have made some progress in regard to the rendering of light. I want to get at Turner, with whose work I find I have more in common than with anyone else's.

May one conclude from these documents that he had really seen pictures or water-colours by Turner? I am far from saying so. There are images and ideas, so to speak, in the air; that is to say, that one absorbs them almost without knowing it with the air one breathes. Systems of philosophy and the theories of the learned are so communicated, more or less deformed, but in an actual and productive way, to the multitudes who have never read, and are incapable of reading, an original work of philosophy or science. Why should this not also be the case with the creations of art? Like the ideas of philosophers and scientists, one would say that they give off waves which spread through time and space to deposit a germ in the predestined intelligence. Ravier may perhaps never have seen a genuine work by Turner; but he knew what Turner wanted to do, and helped by a secret affinity he had, by the more or less exact witness of more or less faithful reproductions, been able to imagine what he could not see. It is thus that one may say, not Turner himself but the idea he created of Turner, worked on him.

Almost at the same moment, Turner affected in a similar way a group of young painters who were searching for new ways. When one tries to analyze the various elements of which Impressionism was composed in its beginnings, one first finds three great names which represent the richest capital of French painting in the preceding generation: Corot, Delacroix and Courbet, the Courbet element being more visible in Monet, the Corot element in Sisley and Pissarro, and the Delacroix element in Renoir. After these great masters, a few precursors may be quoted: Jongkind, Boudin, Monticelli, to whom, if he were not entirely unknown to the young innovators, one might add Ravier. But besides the influences which were exercised directly and in accordance with the internal logic of the development of the French school, one cannot deny a real importance to a fortuitous event, the visit of Monet and Pissarro to London in 1871. Turner influenced them as he had influenced Ravier, in revealing to them their own aspirations as well as some of the methods suitable to the expression of those aspirations. Far from being an enslaving influence, Turner, by his genius and his free imagination, helped them to liberate their personalities.

In a letter to the painter Charles Beauverie, dated December 24, 1883, Ravier described how in Rome, while he was still an unknown

[6] *Auguste Ravier, peintre*, p. 32.
[7] Paul Jamot. Op. cit., p. 131.

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beginner, he met with sympathetic understanding from the English amateurs:

> I have seen with pleasure, he wrote, that (M. Boussod) wished to send (my watercolours) to England. I admit that, whether reasonably or not, I feel myself to be of the strong and tender race of that people which has at once the good sense which we have lost, and the imagination which produced Shakespeare, Byron, Turner, and so many others who to us Latins seem lacking in taste, as Voltaire says, but who move us profoundly. At Rome I came across impassioned English people, one gentleman among others, called Taylor, who had married a great singer for whom he bought my water-colours. If there still remain some descendants of these Northmen who formerly had a passion for Turner, I venture to hope that they see a certain relationship in me. . . .[8]

We hope, then, that the exhibition at the Victoria and Albert Museum will draw to Ravier the attention of those English amateurs, who, nowadays, as in years before, are distinguished by a sincere love for nature and landscape painting, and an enlightened appreciation of the art of the water-colour painter.

[8] Paul Jamot. Op. cit., pp. 119-120.

FLEMISH TAPESTRIES FROM THE STATE TREASURY OF POLAND

BY PAUL ETTINGER

BY a clause of the Treaty concluded at Riga after the Russo-Polish War of 1920, the Soviet Government engaged itself to restore to Poland the numerous works of art taken from that country at various times since 1794, the date when Poland was finally incorporated in the Russian Empire. Of first importance among these recovered works of art are a series of 156 tapestries of the sixteenth century, almost unknown outside Poland and never hitherto described in works of reference on the subject. These were originally acquired by the art-loving King Sigismundus-Augustus (1548-1572) for the decoration of the Castle of Favel at Cracow, and were first described in a panegyric published at Cracow in 1553 by Stanislav Orzechowski on the occasion of the king's second marriage to a Hapsburg princess. In his will Sigismundus-Augustus bequeathed the whole series to his country, and as the property of the State, and not of the elected kings of Poland, they were in the custody of the State Treasury. When, in 1606, the capital of the country was transferred from Cracow to Warsaw, the tapestries were also removed thither. They were used for the last time to decorate the castle at the coronation in 1764 of the last Polish king, Stanislas Augustus Poniatowski. After the assault of the capital by the Russian army in 1794 they were forwarded to St. Petersburg by Suvoroff as spoil of war.

Here they remained in unopened packages till the second half of the last century, being then distributed among certain Imperial palaces. Some were sent to the Palace of Gotschicia, Alexander III's favourite residence, others were adapted for use in the Museum of the Imperial Carriages in St. Petersburg, etc. So far, the whole series has not come to light, and approximately only half have been handed over to the Polish delegation at Moscow. Happily, these include the most beautiful pieces in the collection. It is a matter for surprise that none of these beautiful old tapestries have been described and reproduced in any Russian magazines devoted to art, though these last often published long articles on the decorations of the Imperial palaces in and about St. Petersburg.

The subjects of the individual tapestries vary greatly. From an artistic point of view the most interesting are a series of Biblical motives of almost equal height (about 5m.) and varying breadths, taken from the early chapters of Genesis, and depicting the stories of *Adam and Eve, Cain and Abel,* and *Noah and the Ark* [PLATE B]. The most picturesque last scenes have erroneously given the name to the whole series, which are described in Polish documents till the end of the eighteenth century as the "Deluge Tapestries." In these documents scenes from the life of Moses and the Tower of Babel are also mentioned. In addition to the Biblical subjects there are groups of animals against landscape backgrounds [PLATE A], while other tapestries are of purely decorative and heraldic design bearing large monograms of Sigismundus-Augustus.

The subject of the origin of the tapestries has been investigated by two art historians of Cracow, Dr. Maryon Morelowski and Count Georges Mycielski, who have published the results of their inquiries among the Reports of the Polish Academy of Science at Cracow. The whole series are the product of the great Brussels tapestry workshops under the direction of Barend van Orley and his follower, Pieter Coecke van Aelst, and show a very close affinity with other arazzi woven after the cartoons of these artists and their school, such for instance as the series of the Emperor Maximilian hunting at Vienna. The monogram of Pieter Coecke van Aelst figures on some of the decorative borders of the Polish tapestries, as well as the initials of the well-known Brussels weavers, Wilhelm Pannemaker and Jan van Tiegen.

Like other famous sets of tapestries woven in

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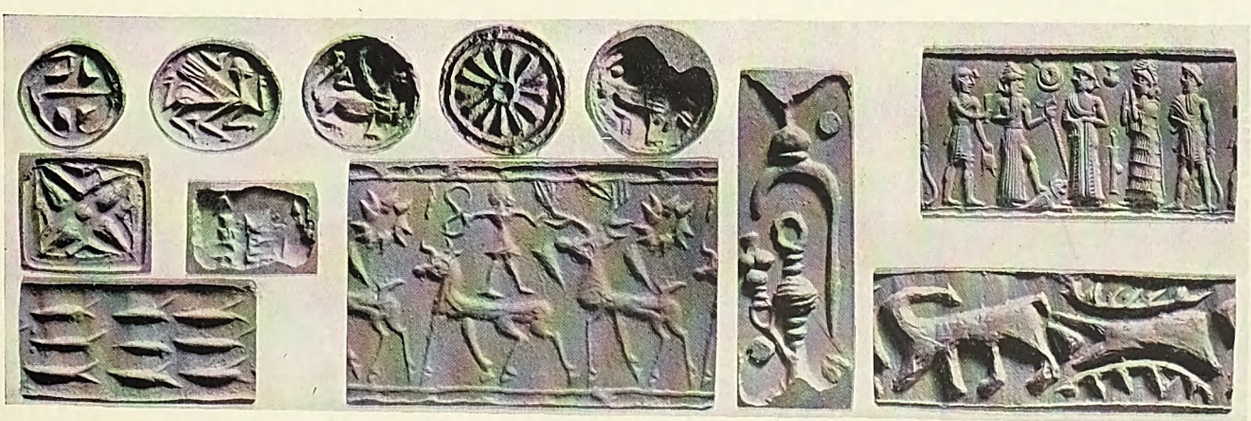
A—Animal Subject with Landscape Background. Height about 5 m. 16th century

B—*Noah and the Ark.* Height about 5 m. 16th century.
Flemish Tapestries from the State Treasury of Poland.



Specimens of Hittite bas-reliefs.

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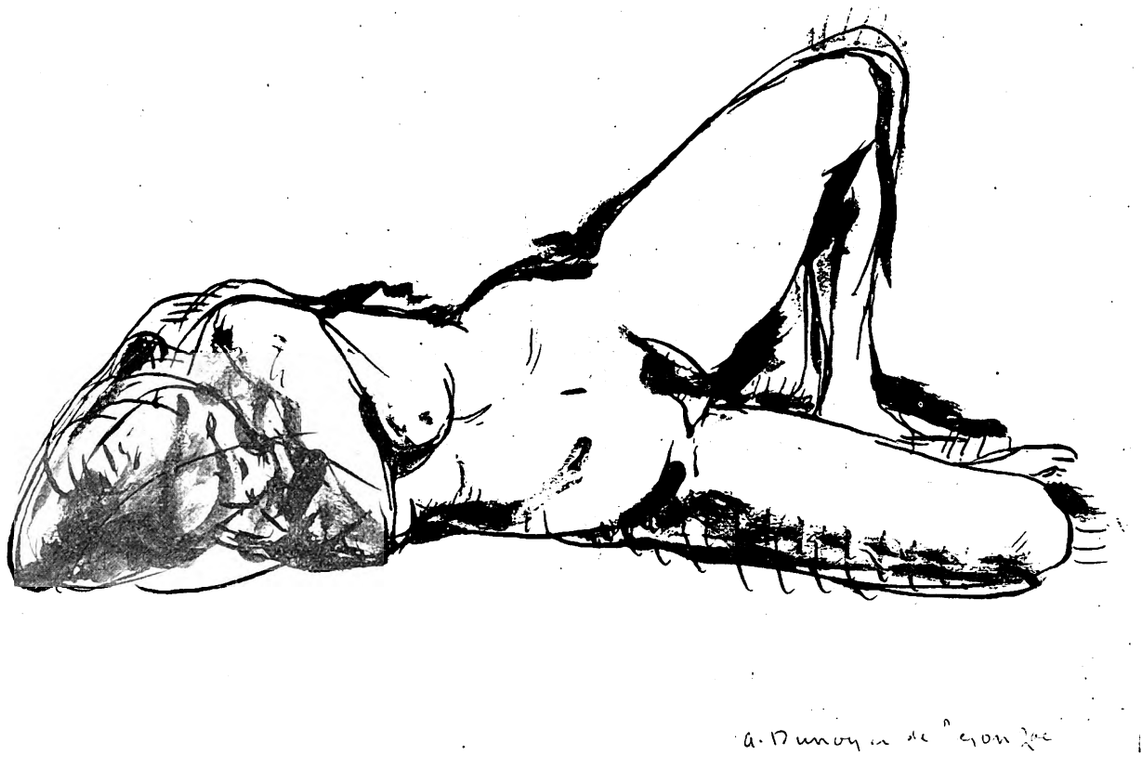

Nude, by Dunoyer de Segonzac. Brush drawing in sepia. (Private Collection)

A Segonzac Drawing

The Sharpe Family, by Hogarth. Canvas, 1.49 m. by 1.8 m. (Messrs R. C. and N. M. Vose, Boston, U.S.A.)

The Sharpe Family, by William Hogarth

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the Low Countries the "Noah" set was reproduced on the loom several times. The Royal Collection of Spain contains a duplicate of the scene representing Noah and his family leaving the Ark, and this subject is also included in an incomplete set in a bedroom at Knole Park, Sevenoaks. The borders of these sets are different to one another and to those of the set described above, and the scene is reversed.

It may be added here that Maria, the Queen-Dowager of Hungary, who ruled the Netherlands at the time when the Favel tapestries were being manufactured in Brussels, and whose court painter was Barend van Orley, was related to Sigismundus-Augustus, the Taguellon. She was the consort of his cousin Louis, the Taguellon of Hungary, and the aunt of the first and third consorts of Sigismundus, who were daughters of the Emperor Ferdinand I. These facts throw some light at any rate upon the origin of the so-called "Deluge Tapestries," which, after an interval of over a hundred years, are returning to the Favel Castle, now a historical museum, for which they were originally made.

NOTES ON VARIOUS WORKS OF ART

THE SHARPE FAMILY BY WILLIAM HOGARTH.—The picture reproduced on the accompanying plate is at present in Boston. It belongs to the series of Hogarth's conversation pieces, of which several have found their way to America, such as the *Price Family* in a New York private collection, the *Assembly at Wanstead House*, and the *Fountaine Family* in the McFadden collection at Philadelphia. The present picture seems to have been left unrecorded in our day, although it was mentioned in "The Ambulator" as early as 1796 and in Lyson's "Environs" in 1810. The family group, which is so numerous that one suspects it to include several members unconnected by blood with the Sharpes, was that of William Sharpe, of Hull, who died in 1732. Through the researches of Mr. W. Roberts, to whom we are here indebted, several of the figures in the picture have been identified.

The man leaning on a chair on the extreme left is Joshua Sharpe, known, it seems, as "the honest lawyer," who is understood to have been consulted on legal matters connected with the province of Maryland, and for one of whose clients, Sir Edward Hughes, Reynolds painted, in 1785, Joshua's portrait. This picture, exhibited in the following year at the Royal Academy, was immediately engraved by C. H. Hogges, and came to be exhibited at the Grosvenor Gallery by Mr. John Malcolm, of Poltalloch, in 1884. Joshua Sharpe is frequently mentioned in Horace Walpole's letters. He died at his residence in Holborn in 1786. Horatio Sharpe,[1] dressed in scarlet, stands next to Joshua. From 1753 to 1769 he was Governor of Maryland, afterwards returning to England, where he died at Hampstead in 1791. William Sharpe, the man with a snuff-box, standing near the centre of the group, was First Clerk in Ordinary to the Privy Council. Gregory Sharpe stands by his side in clerical dress. He was the eldest and the most distinguished of the sons, was chaplain to Frederick Prince of Wales and to George III, was elected in 1763 to the Mastership of the Temple, was a Fellow of the Royal Society, and, at the time of his death at the Master's House, January 8, 1771, was director of the Society of Antiquaries. He was a familiar figure among the literary, classical, and theological scholars of his day, and his name is mentioned in Boswell, who tells how the Rev. Dr. Maxwell took Johnson "to hear my old master, Gregory Sharpe, preach in the Temple." His portrait was painted by R. Crosse and engraved by Valentine Green in 1770.

By far the most probable origin of the picture is that Hogarth painted it on the occasion of Horatio Sharpe's leaving England to take up the Governorship of Maryland. This gives us the date 1753. The interest of the picture lies in its intimacy as much as in its historical significance; although the connexion with Maryland is bound to make it particularly attractive to Americans, and may permit those who view with concern the great exportation of English paintings, to think without regret of its remaining in the keeping of our American friends. Artistically, it is an important example of the most English of all painters, and would have been worthy of a place in the best collection of Hogarths on this side of the Atlantic.

P. M. TURNER.

A SEGONZAC DRAWING.—The drawing of a nude reproduced on the accompanying plate was one of those included in the recent exhibition of modern French and English drawings at the Castle Museum, Norwich. It is by one of the most notable of the young French artists of the day, whom it represents in one of his most characteristic moods. Monsieur de Segonzac has always been very much a romanticist in spirit, and the change towards romanticism in European painting is making him a more and more familiar figure. Often, as in this example, his work

[1] See Lady Edgar's "A Colonial Governor in Maryland" (Longmans, 1912), and Horatio Sharpe's official "Correspondence," printed in the United States in 1888 and 1890.

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reminds us of Rembrandt's technique, though his mental attitude towards the figure is altogether different. He regards the figure with that extraordinary degree of detachment which seems to be native to his race and generation. One often sees this manifested by the attitude of the limbs in his drawings and paintings of nudes. The arms and legs are disposed by him purely in conformity with the requirements of the particular composition he has in mind. Meaningless and improbable poses are adopted as readily as those suggestive of such human impulses and activities as have hitherto inspired the brushes and the pens of artists of all kinds. Through artists like Monsieur de Segonzac, painting has been confined to a stricter and perhaps a more congenial territory where the voices of other arts are powerless to speak, and artists themselves have come to be regarded more and more as a community of quite peculiar people. R. R. T.

"AN OIL PAINTING ATTRIBUTED TO JACQUES CALLOT."—The publication in the July number of the BURLINGTON MAGAZINE of the picture representing *The Legend of St. Augustine*, which was recently presented to the National Gallery by Sir Philip Sassoon, has resulted in the identification of the painter. M. Louis Demonts of the Louvre recently communicated with me—through Professor Hind—suggesting that the work was not by Callot, as we had thought possible, but was by that curious personage Monsù Desiderio. A comparison with the reproductions in the Witt Library at once proved that M. Demonts was right. Desiderio, a painter of French or Belgian origin settled at Naples, where he acquired repute as a painter of perspectives and landscapes for which the more famous Belisario Corenzio supplied the figures. An *Interior of a Gothic Church* by Desiderio is in the Gallery at Budapest (No. 245), other works are said to be in the Harrach collection at Vienna, and in the Waltraf and Weyer collections at Cologne. Two works very closely resembling ours in spirit and treatment were sold in the Tolentino sale, New York, April, 1920. In each we have similar piles of architecture and sculpture, and a similar dark sky, while small figures below present in one case a *Nativity* group, and in the other apparently the *Flight into Egypt*. As this note goes to press I have received from Mr. Lucius O'Callaghan of Dublin, a photograph of a small composition (8 in. by 14½ in.) which he possesses. Though somewhat less firm in touch, and less broadly designed, it is similar in character to the pictures previously mentioned. I cannot find that Desiderio's works are authenticated by any definite signature; but they are clearly by the same hand as ours, and exhibit an original and imaginative personality, working at Naples on lines parallel to those of Elsheimer and the little group of painters round him at Rome. CHARLES J. HOLMES.

EXHIBITIONS.—The exhibition season comes to a close as an almost continuous spate of modernism; the customary thunder hardly even mutters nowadays; the great deluge pours on uninterrupted. The most imposing of the exhibitions of modern work is that at Messrs. Agnew's Gallery, where there appear twenty important French pictures. Five are by Manet, whose very realistic and much boomed *Le Bon Bock* is a draught fine and fresh enough but lacking body and unlikely to take anyone's head. His *La Brioche*, painted in that harsh, Hals-like brushwork that he sometimes made to tell so wonderfully, leaves us very unsatisfied. Nothing is closely related to anything else either in line or tone or colour, and the peaches have as little substance as paper discs. Degas, even in the large works shown, is at his slightest. The Renoirs include the superb *La Melon*, shown last summer at the Burlington Fine Arts Club, a very impressionistic Garden Scene (19), the wonderful *La Liseuse* and *La tasse de Thé*, a little ponderous one felt and with a disquieting sense of strain in the flesh painting. The feature of the exhibition is the Cézannes. Of the greatness of works like *Le Bois des Sœurs* and the *Madame Cézanne* there can never be any serious question.

The French Gallery exhibition does not reach such heights but is what will be called wider in scope. Among the large number of rather played-out pictures by artists like Ziem, Lambinet and Scherrewitz, and by Corot in his latest and most tiresomely tender phase, are sprinkled some fine works, one of which is Corot's *Italienne assise*. There are several good Manets. *La Marchande de Chiens*, having large unfinished passages, is interesting in that it shows how Manet planned out his compositions at that period. Pissarro's small *Marché aux Legumes* and his *L'Hermitage à Pontoise* are charming pieces. *A Grey Day* by James Maris is, in spite of the vicious effectiveness of the sky, an attractive work, whose foreground is composed of a finely directed group of masses.

At the Leicester Gallery is an excellent exhibition of modern French drawings. The appeal is wide, ranging from Forain to Cézanne and to Picasso. The management is to be congratulated on at last bringing together in London a small but beautifully representative collection of Derain's exquisite drawings. These include some of the very simple heads, in chalk, of the austere Baudelaire-like designs, of the vivacious and daring decorations in water-colour which so often show us modern French colour at its best, and

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finally of pencil outline landscapes in the manner of certain Cézannes. Rouault, whose works are now, alas, hardly ever available for exhibition, is represented by two water-colours, presumably early works, a good deal more commonplace and more conventionally romantic than he can produce at his best. This exhibition of drawings is one of the best we have recently seen. R. R. T.

CORRIGENDA.—TINTORETTO DRAWINGS IN THE LOUVRE, PLATE B, p. 32.—The description should read: "Male nude, back view, standing. Evidently of Tintoretto's later period," and the Plate reference on p. 34 be transferred from No. 5384 to No. 5386.

SELF-PORTRAITS BY FERDINAND BOL, p. 22, para. 1, line 13.—For "certain men" read "Bol himself"; p. 27, para. 1, lines 30, 31, for "no relatives of both the Brondgeest and Bol families are now known," read "no connexion between the Brondgeest and Bol families is known of, and therefore there is no proof that the Bol portrait descended by inheritance from the Bol to the Brondgeest family."

REVIEW

Carchemish, Part II. The Town Defences. By C. L. WOOLLEY. 156 pp. ill. + 51 pl. (British Museum.) £2 10s.

The excavations on the important site of the Southern Hittite capital, interrupted by the war, have since been resumed and a further instalment of the results is now issued. The text describes the defences of the town but the illustrations, as in the case of the earlier volume, cover a wider range and will be discussed in a later part. It is shown how the higher mound at the N.E. corner of this site, which was already inhabited in the Neolithic and Aeneolithic periods, was fortified with a surrounding wall in the early Bronze Age. A great earthwork built in the later Bronze Age enclosed a much larger area, and yet larger space was added by a massive double wall of brick built in the Iron Age. The period of the first enclosure is to be called Early Hittite, and ends perhaps not long before the year 2,000 B.C. The years of the second enclosure, called Middle Hittite, end about 1,200 B.C., when the city was overwhelmed by the great invasion from the north-west, which swept over Syria to the very borders of Egypt. The third enclosure corresponds to the Late Hittite period, which was ended by the conquest and destruction of the city by Nebuchadnezzar in 604 B.C.

Of the Early Hittite period and its arts and industries we are as yet told little, but shall be duly informed hereafter when the contents of the graves are published. Middle Hittite art is represented by eight considerably damaged bas-reliefs of bold design but rude execution, by examples of well-shaped pottery, and by some personal ornaments—pins, necklaces, earrings—of already known forms. The bulk of the published illustrations continue the series of Late Hittite bas-reliefs and other sculptures which are of great historical importance. [PLATE on p. 93.] The bas-reliefs formed a decorative dado to the walls and resemble those with which we are familiar in Assyrian palaces; but whereas in Assyria they are merely an applied decoration, at Carchemish the slabs performed a structural function, which leads to the surprising conclusion that the Hittites may have been the inventing, the Assyrians the borrowing people. A similar suggestion is made as to the origin of glazed brick decoration which attained such splendid development in Babylon and Persia.

Mr. Woolley opens a further question of great interest when he briefly points out many features in common between Hittite and Minoan buildings. He concludes that "the basic principles of the Hittite civilization, and not least of the architecture . . . are derived not from any foreign source but from the proper genius of the people themselves." The art of the Hittites possesses common features with the art of Crete, not as the result of borrowing the one from the other but because they were "the two ends of a chain whose other links are to be sought across the whole length and breadth of Asia Minor."

MARTIN CONWAY.

LETTER

"A TERRA-COTTA BUST BY VERROCCHIO."

SIR,—The medal in the Florence Cabinet which Dr. Martin brings into connexion with the interesting bust illustrated in the BURLINGTON MAGAZINE for July cannot be Lorenzo il Magnifico. The numeral III after the name is sufficient to prove this. If Dr. Martin will consult such authorities as Armand's *Médailleurs italiens* (Vol. II, p. 48, No. 3), Supino's *Catalogue of the Florence Collection* (No. 139), or Heiss's *Médailleurs de la Renaissance, Florence et les Florentins*, Vol. I, p. 147, he will see that the person is identified as il Popolano, the son of Pierfrancesco. In the last mentioned book he will find photographic reproductions both of the Florence specimen and of another portrait medal of the same man at a slightly more advanced age. The latter is in the Paris Cabinet.

A photograph of the terra-cotta showing the face in profile would probably settle the question whether il Popolano is represented. If he is, I fear that the bust can hardly be as early as Dr. Martin suggests, for il Popolano was only born about 1460. So far as I can judge from Dr. Martin's illustration, the bust represents the sitter at about the same age as the smaller medal—about seventeen, as I should guess. The date

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would then be about 1477. The larger medal is very close in style to that of Pierfrancesco (Heiss, Pl. XIX, No. 3; British Museum *Select Italian Medals*, Pl. XXIX, No. 3). The latter, in Dr. Bode's opinion (who presumably takes it to be Pierfrancesco II) was made after the restoration of the Medici; according to Friedländer (who sees in it the first Pierfrancesco) it dates from about 1480-1490, being one of a set of family medals made for Lorenzo il Magnifico. Personally I incline to Friedländer's view. But, as Dr. Martin remarks, the whole subject of the early Medici portraits requires investigation, and perhaps a beginning might be made with the medals.

Yours faithfully,

GEORGE F. HILL.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY

SOFONISBA ANGUISCIOLA. *Portrait of a Lady.* Oil. 33 in. by 27 in. Presented by Sir Henry Howorth.

COROT. *Horseman in a Wood.* Oil. 15½ in. by 12 in. Purchased.

DESIDERIO (MONSÙ DESIDERIO). *St. Augustine and the Child.* Oil. 18 in. by 26 in. (Entered here last month as by "Callot(?)") Presented through the N.A.C.F. by Sir Philip Sassoon.

RUBENS *Archduke Albert.* Oil. 48½ in. by 35 in. Bequeathed by Dr. R. Jackson.

RUBENS, Studio of. *Archduchess Isabella Eugenia.* Oil. 48 in. by 35 in. Bequeathed by Dr. R. Jackson.

NATIONAL GALLERY: MILLBANK.

AUBREY BEARDSLEY. *Caprice.* Oil. Purchased out of the Clarke Fund.

D. Y. CAMERON. *Rue de Bourg.* Oil. Presented by the National Art-Collections Fund.

MRS. J. M. WELLS. *Gretchen.* Oil. Presented by Mrs. Street.

NATIONAL PORTRAIT GALLERY.

David Cox (1783-1859). Landscape painter. Painted in 1857 by SIR WILLIAM BOXALL, R.A. Canvas, 24 in. by 20 in. Bequeathed by Mr. David Cox, Junr., in 1885 to the National Portrait Gallery, now becomes National property through the death of his last surviving daughter. (*Room XXVII.*)

Charles Manners-Sutton, 1st Viscount Canterbury, G.C.B. (1780-1845). Speaker. Painted by H. W. PICKERSGILL, R.A. Presented by Lord Canterbury's grandson, the Rev. Canon E. Manners-Sanderson. Canvas, 55¾ in. by 43 in. (*Staircase, top landing.*)

Sir John Cheke (1514-1557). Greek scholar and professor at Cambridge. Cast from a rare medal in the British Museum. Presented. (*Miniature cases.*)

Sir Henry Montgomery Lawrence, K.C.B. (1806-1857). Brigadier-General and Chief Commissioner in Oudh. Killed at Lucknow. (*a*) Marble bust by THOMAS CAMPBELL, 1849. (*b*) Oil painting, perhaps by W. H. BROOKE, A.R.H.A. Canvas, 17 by 13. Presented by his grandson, Sir Alexander W. Lawrence, Bart. (*Room XXXIV.*)

Susannah Maria Arne, Mrs. Theophilus Cibber (1714-1766). Actress, vocalist, and favourite of Handel. Small ivory cameo. ARTIST UNCERTAIN. Purchased. (*Miniature cases.*)

Aubrey Vincent Beardsley (1872-1898). Artist in black and white. Painted at Dieppe in 1895 by JACQUES E. BLANCHE. Canvas, 36 in. by 29 in. Purchased. (*Room XXVII.*)

Admiral Sir George Rooke (1650-1709). Captured Gibraltar in 1704. Painted by MICHAEL DAHL. Canvas (oval), 28½ in. by 23½ in. Purchased. (*Room IX.*)

Sir Francis Galton, F.R.S. (1822-1911). Founder of the science of "Eugenics." Painted in 1882 by PROFESSOR GUSTAV GRAEF. Panel, 27½ in. by 21 in. Purchased. (*Room XXVI.*)

Original Drawings for "Vanity Fair" Cartoons.

Samuel Wilberforce (1805-1873). Bishop of Oxford. By "APE," published July 24, 1869. *William Connor Magee* (1821-1891). Archbishop of York. By "APE," published July 3, 1869. *Richard Bickerton Pemell, Earl Lyons, G.C.B., P.C.* (1817-1887). Ambassador at Paris, 1867-1887. By "APE," published April 6, 1878. *Frederick Sleigh, 1st Earl Roberts, K.G., etc.* (1832-1914). When Commander of the Cabul-Kandahar Field Force. Published April 10, 1880. Purchased. (*Swing frames, Room XXVIII.*)

BRITISH MUSEUM: PRINT ROOM.

PRINTS.

F. BARTOLOZZI. *Portrait of L. Gautherot.* Proof before letters.

EDNA CLARKE HALL. *Head of a boy.* Etching. Presented.

C. SAUR. Two engraved ornaments (Rosenheim Collection).

V. SEZENIUS. *Perseus and Andromeda.* (Undescribed.)

J. M. W. TURNER. The etchings of *Hind Head Hill* (R. 35) and *Norham Castle* (R. 57). Presented by A. A. Allen, Esq.

W. WALCOT. An Egyptian Palace. Etching. Presented.

G. WECHTER. Two etchings of cups (Rosenheim Collection).

BOOKS.

R. WYSSENBACH. Triumphal arches. Woodcuts. Zurich, 1561. (Rosenheim Collection.)

D. ZENOI. Jureconsultorum Imagines. Etchings. Venice, 1569. (Rosenheim Collection.)

CERAMICS AND ETHNOGRAPHY.

Forty-three specimens of pottery and porcelain, chiefly Continental. Purchased at the Rosenheim Sale.

An early ENGLISH porcelain plate inscribed DARBY. Purchased.

Seven specimens of BRISTOL pottery painted by Fifield. Purchased.

Two bowls of early PERSIAN pottery. Purchased.

An important CHINESE bronze bowl of the Chow dynasty (1122-255 B.C.). Purchased with help from the N.A.C.F. and friends of the Museum.

Fifty-five specimens of early WORCESTER porcelain. Presented by Mr. and Mrs. Frank Lloyd.

Six pieces of CHINESE porcelain dredged up in Table Bay. Presented by the late Miss Minto.

Cup and candlestick of ENGLISH slipware. Presented by Mr. A. W. F. Fuller.

BRISTOL pottery plaque painted by Fifield. Presented by Miss Francis.

Soup dish and cover. WORCESTER porcelain, Flights period. Presented by Viscount Dillon.

Tray with a vase and eight cups. CHINESE pottery with mottled glaze. T'ang dynasty. Presented by Dr. O. S. Martin.

Five fragments of SPANISH pottery. Presented by Mr. H. J. Braunholtz.

Twenty-six fragments of pottery from Fostat. Presented in exchange by the Musée Arabe, Cairo.

VICTORIA AND ALBERT MUSEUM.

*Items marked * are not yet on exhibition.*

CERAMICS.

Tea-service, MEISSEN porcelain with *Hausmalerei; c.* 1735. (Murray Bequest.)

Group and figure, BUEN RETIRO porcelain. Purchased.

ENGRAVING, ILLUSTRATION AND DESIGN.

*CHARLES KEENE. Drawing. Presented by A. E. Anderson, Esq.

*Chinese Wall-paper from Shernfold Park.

METALWORK.

A gold sexfoil Brooch; ENGLISH, 13th century. From the Rosenheim Collection.

A Wheel-lock Pistol with pierced steel inlay, the barrel by Lazzarino Cominazzo. BRESCIAN; first half of 17th century. From the Shandon and Gunney Collections.

*A Louis XIV Boulle Clock. Bequeathed by Mrs. Warburton.

An iron Tabernacle-door with appliqué decoration. SPANISH; 17th century. Presented by Viscount Combermere.

A group of JAPANESE Sword-guards, chiefly early types. Presented by Mrs. Guest.

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for Connoisseurs

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PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the present month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

ALCAN, PARIS.

TOPASS, (J.). *L'Art et les Artistes en Pologne au Moyen-Age.* Series Art et esthétique. 134 pp. + 16 pl. 10 frs.

BATTISTELLI: FLORENCE.

FIOCCO (GIUSEPPE). *Francesco Guardi.* 92 pp. + 128 pl.

MAIDSTONE MUSEUM.

Eight picture post-cards of exhibits in the Museum, Maidstone. 1½d. each.

MUSEUM OF FINE ARTS, BOSTON.

COOMARASWAMY (ANANDA K.). *Portfolio of Indian Art. Objects selected from the Collections of the Museum.* 108 pp. (4 in colour), with descriptive text. $35.

PROPYLÄEN-VERLAG, BERLIN.

HAUSENSTEIN (WILHELM). *Giotto.* 402 pp., fully illustrated.

REVUE DE L'ART, PARIS.

MESNIL (JACQUES). *Les Origines de l'Art des Pays-bas au XVe Siècle.* Reprint from *Revue de l'Art.* 24 pp. ill. + 2 pl.

SCARABAEUS-VERLAG, BERLIN.

SARRE (F.). *Islamic Bookbindings.* 68 pp. + 36 col. pl. Limited edition of 550 copies.

TOURING CLUB ITALIANO, MILAN.

BERTARELLI (L. V.). *Itália Centrale,* Vol. III. 618 pp. ill. + 23 maps. 27 lire, post free.

WALPOLE SOCIETY.

The Eleventh Volume of the Walpole Society, 1922-1923. 84 pp. + 32 pl. Issued to subscribers only.

PERIODICALS.

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QUARTERLY.—The Antiquaries Journal, iii, 3; Jahrbuch der preuszichen Kunstsammlungen, xliv, 1, 2.

CATALOGUES AND PAMPHLETS.—The Grolier Club. *Report,* 1923; Museum of Fine Arts, Boston. *Forty-Seventh Annual Report,* 1922.

TRADE LISTS.—Foyle, *Catalogue,* 29; Maggs Bros., *Catalogue,* 440; Sawyer, *Catalogue,* 70; Schutz, Plauen, *Antiquariatsanzeiger,* 16; H.M. Stationery Office, *Monthly Circular,* 54. E. Parsons and Sons, *Catalogue of Rare Books,* 287; *Illustrated Catalogue of Original Drawings by Old Masters,* 41.

A good many famous names appear in Messrs. Parson's latest catalogue, among them Leonardo, Michelangelo, Raphael, Giorgione, Titian, Tintoretto, Rembrandt, Watteau, and Fragonard; and though the attributions at times seem optimistic, the drawings they distinguish raise interesting problems. Most collectors, however, will find their chief interest in the many good examples of smaller masters, often very individual in character. Among such may be noted a delicate drawing of men-of-war by W. Vandevelde, a characteristic Baccio Bandinelli, an accomplished gouache by J. B. Huet, and a vivacious Lancret. The English drawings are a varied collection, and include a group of typical Rowlandsons.

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The Adoration of the Kings, by Geertgen tot St. Jans. Panel, 1.03 m. by 1.01 m. (Dr. N. Beets)

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A PAINTING BY GEERTGEN TOT ST. JANS

BY MAX J. FRIEDLÄNDER

THE *Adoration of the Kings* reproduced here reappeared in 1905 from a Dutch private collection, where it had been, so to speak, hidden under a mask. In 1913, when shown at the Loan Exhibition in Utrecht, where it was catalogued "No. 31, North Netherlandish Master, Pupil of Geertgen tot St. Jans," the picture at first caused the visitors surprise rather than admiration. The composition, both as a whole and in detail, so decidedly indicated Geertgen that, given the then condition of the picture, only two possibilities were open: it could either be a copy from Geertgen or an original by the master's own hand, but heavily over-painted. As certain places showed the subtle handling of the fifteenth century, I myself inclined to the second possibility. The unexplained initials "T. V. K." could be the signature of the painter who "restored" Geertgen's picture in or about 1600, that is to say, who barbarically over-painted it. The painting was the property of M. C. T. de Bordes, of Velp, whose wife, Baroness Rengers, had inherited it. Earlier it must have been in Leeuwarden in the Royal Palace, the court of the Frisian Stadhoulder. Dr. N. Beets, of Amsterdam, was courageous enough to acquire this problematical picture in 1921. The thorough, but delicate, cleaning to which it was subjected, under his supervision, revealed the original unharmed under the preposterous over-painting.

In its present condition, as shown on the accompanying PLATES, the picture (1.33 m. by 1.01 m.) corresponds in its general aspect and in its quality so completely with the authentic work of Geertgen that we have no hesitation in including it among his works. Our study of the picture is made easier owing to the fact that we have two other works of the master on the same theme, with which to compare it. These are the badly cleaned *Adoration of the Kings* in the Rijksmuseum in Amsterdam and the centrepiece of the triptych in the Gallery at Prague. Common to the three compositions is the erect, statuesque, isolated figure of the youthful Moorish king.

The construction of the forms of the figures in our picture is very close to that of the *Holy Family in the Temple* in the marvellous, but unfortunately partly damaged, picture in the Rijksmuseum. Here and there the heads, with their shallow eye-sockets, are a little reminiscent of dolls' heads modelled on a turning lathe, and they look, perhaps, a little foolish and short-sighted, preserving, nevertheless, a certain naïve grace.

Geertgen died young—according to van Mander's statement, at the age of twenty-eight. All the pictures by him which we still know may have been painted between 1485 and 1495. No marked changes seems to have occurred in his creative power, but I surmise that the *Holy Family* in Amsterdam and our *Adoration* are earlier works than the strongly modelled pictures in the Vienna Staatsgalerie, which alone among earlier-known works of Geertgen are accepted as authentic according to van Mander's description.

The Haarlem master is introduced by van Mander as a pupil of Albert van Ouwater. This connexion cannot be confirmed by a comparison of the two artists' works. However, influences absorbed by Geertgen during a visit to the South Netherlands, possibly to Brussels and Ghent, are to be traced in his work. The Magdalen in the *Pietà* in Vienna is frankly derived from an earlier picture by Rogier van der Weyden; and Hugo van der Goes' Montforte *Altarpiece,* now in the Kaiser Friedrich Museum, was known to Geertgen, as Prof. Ad. Goldschmidt has established.[1] The second kneeling king in the Montforte *Adoration* must have made a deep impression on Geertgen, as his second king in our picture, as well as Joseph of Arimathea in the Vienna *Pietà,* is a reproduction of that figure. In the figure of the Infant Christ in our *Adoration* there is also a reminiscence of Hugo van der Goes. Geertgen's large *Madonna,* which came to the Kaiser Friedrich Museum from the Hollitscher collection, shows much more plainly how deeply the Ghent master, by his great genius for passionate expression, must have impressed the Haarlem painter. Geertgen marvelled at these creations, but he sought by imitation to achieve that for which he had not the least natural aptitude. His natural gifts, of which now we have fresh testimony in this *Adoration,* lay rather in the direction of observation than of invention. With a keen eye for actuality, for palpable values, for the shimmer of light on different surfaces, for the qualities of textures, for the striking effect of rich and strangely-attired figures, Geertgen is a forefather of the seventeenth-century Dutch painters whose powerful sense of realism is so evident in all their works—portraiture, landscape, and especially still lifes.

[1] Zeitschrift für bild. Kunst. N. F. XXVI, S. 221, *et seq.*

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CHRIST BLESSING THE CHILDREN, BY MAES (?)

BY A. BREDIUS

IN his note on Maes's drawings[1] Dr. Valentiner tries to prove that the mysterious Rembrandt pupil who painted the well-known National Gallery picture, mentioned above, was Maes. I do not find his deductions very convincing. First of all, these small photographs of drawings are not always good enough to judge them well. Of course, the drawing PLATE III, L (British Museum), is clearly a study for the picture in question. And I believe that PLATE II, H, *The Last Supper*, where the figure of Christ has a remarkable likeness to that on PLATE III, L, is by the same hand. These two drawings are, as I think, by an unknown pupil of Rembrandt, who seems to have painted biblical subjects. The drawing on PLATE II, J, a study in red chalk in the manner of Rembrandt's *Adoration of the Shepherds* in the National Gallery, might be by the same hand, might even be a very rough *griffonnage* by Rembrandt himself. It would have been interesting to examine the *Jacob's Blessing* drawn on the reverse side, so as to see if that sketch "in broad strokes of the pen," might not be by Rembrandt himself. As to the other drawings, they seem to be all by Maes, except that on PLATE I, E, which is so masterly in its details (the cat, for instance) that I continue to believe it was done by Rembrandt himself.

Who, then, is that unknown master, the author of PLATES II, H, III, L, and of the picture? Everybody who has tried to answer that question believes that the *Ecce homo* [PLATE] with life-size figures, in Budapest, is by the same hand, and, as far as I can judge from a very good photograph, a similar picture in the Collection Mussin-Puschkin at Petrograd must also be by that painter; and the *Labourers in the Vineyard*, in Frankfurt (formerly attributed to Rembrandt) has great analogies with the former pictures.[2]

Now, we know a great deal of the life and of the works of a Rembrandt pupil, Leendert Cornelisz van Beyeren. In my "Künstler Inventare," Vol. I, p. 250, I refer to all that has been published on him, and give a complete copy of his Inventory, made on October 10, 1649. In his living room, within the house of a medical man, Francisco van der Eynde, were a great many pictures, one being a portrait of the artist, probably by himself, and (No. 3) "a large picture, representing *Ecce homo*, painted by the deceased." Now we know of a large *Ecce homo*, by an unknown pupil of Rembrandt, which, just as probably as the *Christ blessing the Children*, may have been painted between 1645 and 1649. And since no one has successfully attributed it to any known pupil of Rembrandt, why should not this *Ecce homo* be the picture by Leendert van Beyeren, and if so, why should not the *Christ blessing the Children* be by the same artist?

To my mind the drawings on PLATES II, H, and III, L, are by a man who was more accomplished as a painter than as a draughtsman, and certainly by some less mature and less skilled draughtsman than Maes. I cannot believe that these drawings are by Maes, who, besides, only rarely painted biblical subjects.

In 1640 the picture dealer de Renialme possessed a large number of pictures by Hercules Seghers as well as a large picture, *Christ blessing the Children*, valued at 60 florins. What a pity that only this single picture is left without the name of the painter! But perhaps that may be taken as a proof of the small importance then attached to the name, and as an indication that the artist was some little known pupil of Rembrandt's.

[1] BURLINGTON MAGAZINE, July, 1923.

[2] See Dr. Hofstede de Groot's *Catalogue raisonné Rembrandt*, p. 468.

FLOTSAM OF LATER ANGLO-SAXON ART—IV [1]

BY H. P. MITCHELL

THE drawing on PLATE VI, A, representing the *Three Marys at the Sepulchre*, is taken from the chief example of Anglo-Saxon art, the Benedictional of St. Æthelwold, Bishop of Winchester 963-984, written by the monk Godeman in the Old Minster of St. Swithun at Winchester.[2] It is one of a number of drawings in the MS., executed in body colour, strongly outlined, and enriched with gold—works of supreme interest in the history of English art, and of great value for their free and vigorous style. Here are seen in full force the Anglo-Saxon characteristics of voluminous draperies violently drawn in cord-like folds about

[1] Parts I, II, and III appeared in the BURLINGTON MAGAZINE for February, April, and June respectively.

[2] Fol. 51v. Reproduced from a photograph of the Victoria and Albert Museum, No. 3,000.

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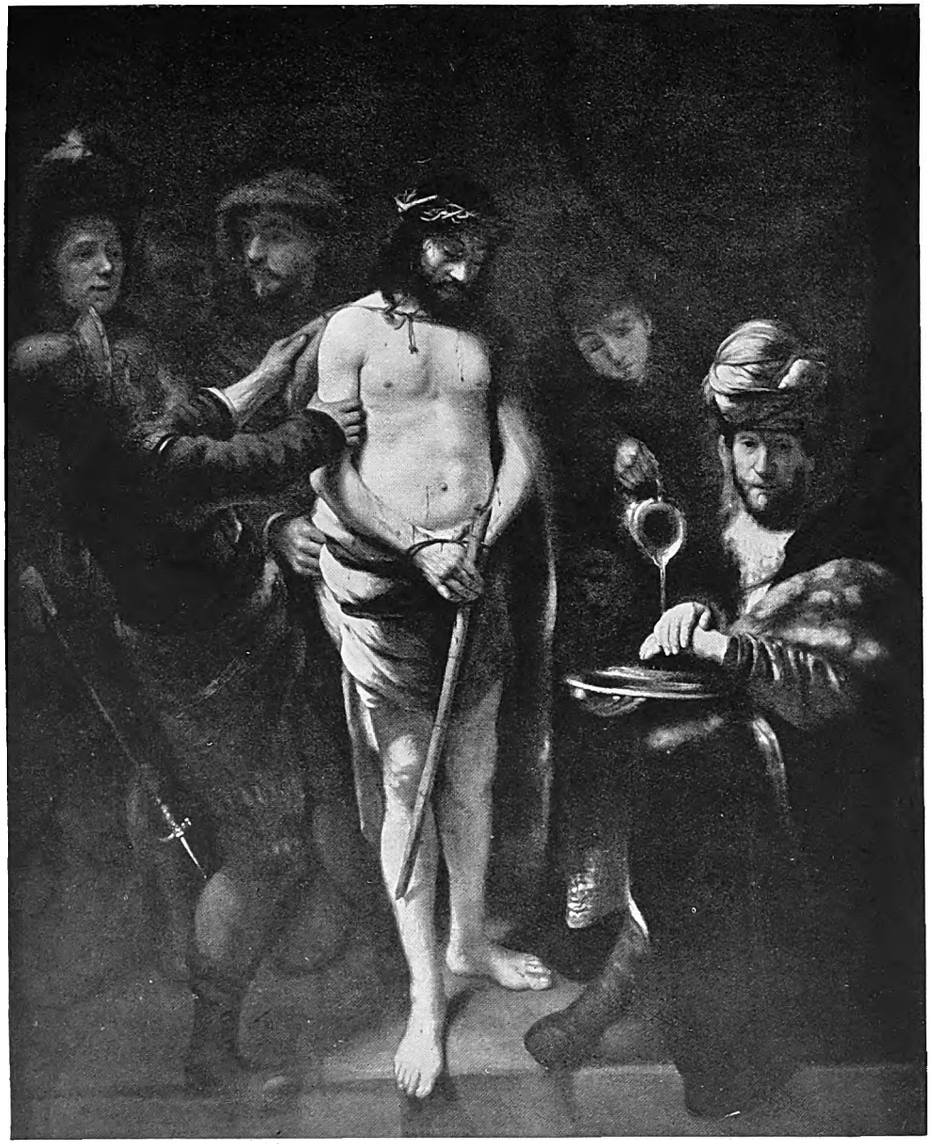
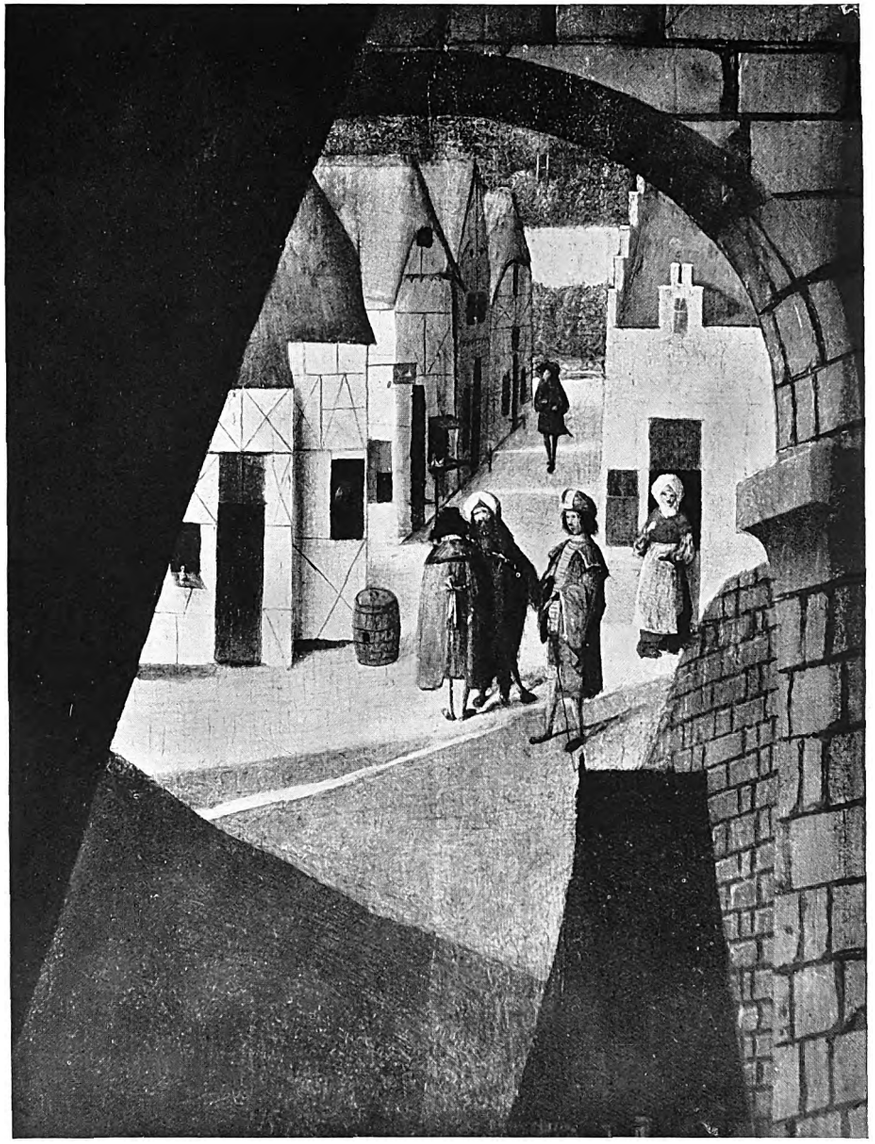


Christ before Pilate, perhaps by Leendert Cornelisz van Beyeren. Canvas, 2.17 m. by 1.73 m. (Budapest Museum)

Christ blessing the Children, by Maes (?)



Adoration of the Kings, by Geertgen tot St. Jans. Detail. (Dr. N. Beets)

Plate II. A Painting by Geertgen tot St. Jans

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the wearers, or swirling in circling ridges on the prominences of shoulder, hip, and abdomen, with edges fluttering in innumerable folds; the figures in expressive action, with broad faces and long hands, and decorative borders of a richly developed acanthus foliage.[3] Not only is this splendid manuscript the finest example of the Winchester school, but it is one of the earliest examples of its style, which thus bursts into view in full development.[4]

As explained by Sir G. F. Warner in his masterly Introduction to the Roxburghe facsimile, the subjects derive their composition from the traditional models of Christian art, as seen in Carolingian ivory-carvings, in mosaics, and illuminations on the continent of Europe; similarly the borders, enriched with acanthus foliage, may be traced to their origins in Carolingian or classical motives. But as, in the compositions, "the English artists of the tenth century treated them with a vigour and independence all their own," so in the decorative borders they developed a wealth of foliage enrichment which is truly distinctive and characteristic.[5] This English art, which is based on the use of outline drawing, either alone or in combination with surface colouring, undoubtedly originated at Winchester, but by the end of the first quarter of the eleventh century it had spread, as Sir G. Warner states, to Canterbury, and probably to the whole of south-eastern England. Though it endured in full vigour for no more than a hundred years until the Conquest, its influence was still felt a century later yet, when the glorious Vulgate still in the cathedral library at Winchester was produced under Bishop Henry of Blois.

On PLATE VII, B, a page is reproduced from the Missal of Robert of Jumièges, Archbishop of Canterbury, in the Municipal Library at Rouen.[6] This manuscript, probably written at Newminster, Winchester, between 1008 and 1025, is of exceptional interest as an example of the Winchester School at a date some 30 or 40 years later than the Benedictional of St. Æthelwold. The style of drawing is mannered, with curious rectangular folds at the edges of garments, and done with a lighter touch than the other. The subjects are so full of life, movement, and invention as to compensate amply for defects of drawing, and the delicate touch and gay colouring of some of the subjects is delightfully fresh and charming.

The page selected for illustration, one of a series done in colour combined with outline drawing, shows in the middle the *Angel appearing to the Shepherds*, depicted with admirable spirit, while overhead rays of light flow down from where the multitude of the heavenly host are gathered beyond the stars. The figure of the angel, in its grace of movement and decorative adaptation to the space, is as lovely as anything in mediaeval art. Below, the *Flight into Egypt* seems to illustrate an incident from one of the Apocryphal gospels—the infant Christ commanding a palm-tree to offer its fruits to his Mother.[7] The frame of the picture provides another example of English foliage decoration.

On PLATE VII, C, a subject is shown from a Psalter in the British Museum (Cotton MS., Tiberius, C. VI) executed in England about the middle of the eleventh century. It is thus from seventy to ninety years later than the Æthelwold Benedictional and represents Anglo-Saxon art in its decadence. The drawing (sadly damaged by fire) is done in black outlines with the pen, re-inforced by a stripe of colour (pale blue or red) with a curiously artificial effect; details are put in in green and yellow.[8] The subject, the *Descent into Hades*, is represented with a mingled grandeur and tenderness which, triumphing over all deficiencies, falls not far short of the sublime. The immense figure of the Saviour, trampling on Satan bound, stoops like

[3] See the facsimile reproduction edited by G. F. Warner and H. A. Wilson for the Roxburghe Club, 1910. (The frontispiece gives in colours the subject here illustrated.) The drawings are reproduced in outline engravings in *Archæologia*, XXIV, 1832. The MS. is in the Duke of Devonshire's library.

[4] The Foundation Charter of King Edgar to Newminster, Winchester, of the year 966, with a full-page picture in colours and gold (British Museum, Cotton MS., Vespasian, A. VIII. Reproduced, J. A. Herbert, *Schools of Illumination*, I, pl. 8), may be a few years earlier. Among examples practically contemporary are the Benedictional of Archbishop Robert (Municipal Library, Rouen, MS. Y, 7, the drawings reproduced in outline in *Archæologia*, XXIV) and the Latin Gospels at Trinity College, Cambridge (M. R. James, Catalogue, No. 215; Westwood, *Facsimiles*, pl. 42), both containing drawings of superb vigour and beauty. The Kalendar added in the early part of the same century to King Athelstan's Psalter (Cotton MS., Galba, A. XVIII), decorated in body-colour with charming little isolated figures, as well as three full-page subjects (a fourth at the Bodleian), offers an example, perhaps, of the preparation for the succeeding outburst. (Reproduced, Westwood, *Facsimiles*, pl. 32.) The eighth century English works in which Celtic and classical influences meet and mingle, such as the Lindisfarne Gospels, lie outside the range of *later* Anglo-Saxon art.

[5] In a valuable study of the drawings and decorations of this MS., Dr. Homburger traces the resemblance of its compositions with those of Carolingian ivory-carvings of the later Metz school, and of its foliage decorations with their equivalents on the Continent, but without succeeding in solving the question whether the relation is one of descent, or collateral kinship derived from a common origin. (O. Homburger, *Die Anfänge der Malschule von Winchester im X. Jahrhundert*, 1912, pp. 7-43.)

[6] MS., Y, 6. Given by Robert of Jumièges when Bishop of London (1044-1051) to Jumièges Abbey. (Herbert, *Illuminated MSS.*, p. 128.) Facsimiles of the miniatures in H. A. Wilson, *The Missal of Robert of Jumièges*, Henry Bradshaw Society, XI, 1895, from which our illustration is reproduced by permission.

[7] For the subject see E. Mâle, *L'Art religieux du XIII^e siècle en France*, 3rd. ed., 1910, p. 258.

[8] Another drawing from this MS. is reproduced in Palæographical Society, *Facsimiles of MSS.*, I, 98; another in J. A. Herbert, *Illuminated MSS.*, pl. 14; two in Westwood, *Facsimiles*, pl. 46.

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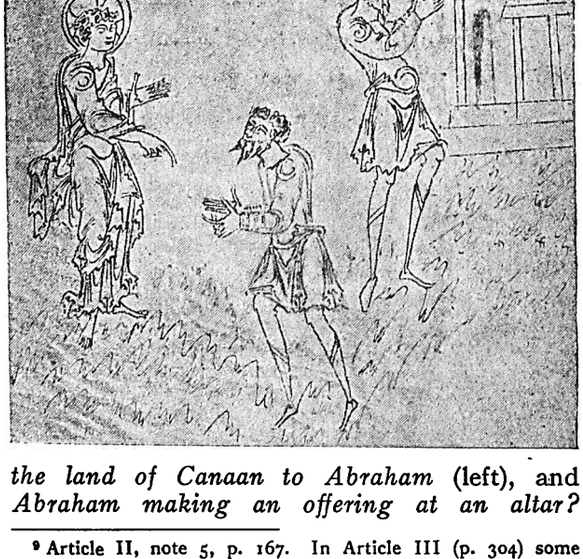
a guardian angel over Adam and his companions, taking them by the hand as they issue from the mouth of hell. The manner of drawing in this MS. has greatly weakened in the interval of nearly a century since the Benedictional, but the treatment of draperies in its essential lines is still faithful to the same type and retains the distinctive character of Anglo-Saxon art.

In the three MSS. so far illustrated we thus see later Anglo-Saxon art in the South of England, where it had its chief development, in its early, middle, and late stages. In these examples, though outline drawing holds a predominant or at least a prominent place in the method of work, colour is nevertheless an important feature.

But there is another class of Anglo-Saxon drawings in which the work is entirely done with the pen, and colour, except in so far as it is used in the pen in substitution for black, is dispensed with. Among the examples of this style of work one of the most remarkable for originality is the celebrated Cædmon of the Bodleian Library (MS. Junius XI), with a whole series of illustrations to the narrative of the book of Genesis. As remarked in a previous article these are the work of two artists of very unequal talent.[9] An example of the inferior drawing of the earlier subjects was given in Article II [PLATE III, B]. The artist who continued the drawings from folio 73 onwards shows greater freedom and movement, as well as much better drawing of the face and figure. An example of his work (reduced) is here reproduced, representing *God promising*



the land of Canaan to Abraham (left), and *Abraham making an offering at an altar?* (right). The fluttering robes of the chief figure, with a diagonal festoon of folds across the legs, and swirling ridges on the shoulder, and the long hands with curved forefinger are conspicuous characteristics. The figure of Abraham exhibits a peculiar convention of a girdle at the hip passing into swirling folds at the abdomen, a convention which occurs in many MSS. of the same school, and will be met with again on PLATE VIII, G, H.

As remarked already, one of the pages of this MS. (among the earlier group of drawings) includes a medallion portrait with the name Ælfwine.[10] It seems by no means unlikely that this named portrait is really the artist's signature, and that Ælfwine was the author of these original and spirited, but rather ill-drawn productions. If he is correctly identified as the Abbot of Newminster of that name (1035-1057), they were doubtless done while he was still a simple monk.[11] It was seen before that there is some ground for assigning them to the first rather than the second quarter of the eleventh century.[12]

The most beautiful of all these pen-drawings are seen in the two pages reproduced from the Register of Newminster in our first article [PLATE II]. For the grace and charm of these drawings there seems to be no parallel in contemporary art outside England. It has been suggested that the name latinized as Ælgarus on one of these pages is Æthelgar, Abbot of Newminster from 965, who became Bishop of Selsey in 980 and afterwards Archbishop of Canterbury (*d.* 989 ?). But the work is shown by internal evidence to be of a date between about 1016 and 1020, and it seems possible that here again we have the signature of the artist-monk who did these lovely drawings, a later Æthelgar than the archbishop. The prelate represented on the page which bears his name may well be intended for Archbishop Æthelgar; the tonsured saint beside him holding a book is not identified. They stand watching the torments of the

[9] Article II, note 5, p. 167. In Article III (p. 304) some extracts are given from Professor Morey's appreciation of the invention displayed in the drawings. Our reproductions are made by kind permission of the authorities of the Bodleian Library.

[10] Article II, p. 162.

[11] A little volume of Church Offices (Brit. Mus., Cotton MS., Titus D.27), written at Newminster about 1012-20, has been identified as being partly from his hand. (Herbert, *Illuminated MSS.*, p. 117.)

[12] Article III, p. 304. It was not uncommon for mediaeval book-artists to include their own portrait in their work. Familiar instances are the full-page picture of Eadwine in the twelfth century Psalter at Trinity College, Cambridge, with its outrageously self-laudatory inscription; and the figure of a greater man, Matthew Paris, drawn about 1253, as a suppliant at the feet of the Virgin in his *Historia Anglorum* at the British Museum. Goldsmiths did the same thing, from Wolvinius on the altar-covering at Milan (ninth century), to Hugo of Oignies on his book-cover of the Gospels (early thirteenth century) at Namur. In Gothic art the practice generally fell into disuse, perhaps through guilds of lay craftsmen replacing the monastic artist. (There are some remarks on this subject in Prior and Gardner, *Mediaeval Figure-Sculpture in England*, pp. 91-95.)

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damned, a monastic anticipation of Virgil and Dante.[13]

Among the Anglo-Saxon pen-drawings of this class some of the most interesting are comprised in a group of MSS. of the Psychomachia of Prudentius, a Latin poem of the end of the fourth century, describing the contests of Virtue and Vice. They are provided with a series of illustrations reproducing with variations the same compositions, derived from some lost exemplar perhaps of the fifth century. But the variations are so considerable and the subjects are handled with so much freedom that the drawings acquire much of the interest of wholly original works.[14]

A subject from one of these MSS., probably of late tenth century date, was illustrated in the previous article [PLATE V, C]. On PLATE VIII, D, E, F, are shown three subjects from a celebrated MS. of this group, also at the British Museum (Cotton MS., Cleopatra, C. VIII), and in quality of drawing the finest of all. They represent the *Virtues marvelling at Humility ascending to Heaven* (D), *Faith and Charity measuring the place for the Lord's Temple* (E), and *Prudentius in prayer* (F). The drawings are remarkable for their delicacy and sureness of touch. The history of the MS. appears to be unknown, but its date is probably in the first quarter of the eleventh century. Whether it should be assigned to Winchester or Canterbury appears at this date to be a matter of uncertainty, to say nothing of the possibility of another Southern English origin.

On the same PLATE VIII, G, H, are two subjects from another MS. of this group in the Library of Corpus Christi College, Cambridge, once belonging to Malmesbury Abbey.[15] They represent again the *Virtues watching Humility ascend to Heaven* (G), and *Faith striking Discord with a Sword* (H), drawn with the pen in black, red, green, and blue outlines in a remarkably free and vigorous style. The compositions are probably derived ultimately from the same source as those of the Cotton MS., but it is refreshing to note with how much freedom the model is treated. The subject of Humility ascending offers an interesting opportunity of comparison. In the Cotton MS. the figure of Humility as an angel is watched by the group of Virtues winging its way to Heaven. In the corresponding subject of the Malmesbury MS. the Virtues appear to have changed their sex, and the figure of another Virtue takes the place of the angel, whose flight is left to the imagination, the lower edge of a cloud indicating that he is lost to view. We have here the idea of the *Translation of Enoch* and the *Ascension*, discussed in the previous article (p. 304), carried to a further development. The scene of the two Virtues with the measuring-rod[16] corresponds closely enough in the two MSS. to prove their common origin. There is some ground for thinking that the Malmesbury MS. was executed at Christ Church, Canterbury, in the second quarter of the eleventh century. Dr. James shows that it was given to Malmesbury Abbey between 1040 and 1050.

The rapid sketchy style of these English drawings is peculiarly fresh and delightful. Though the artists of the Prudentius MSS. derived their subjects from earlier models, they were, as we have seen, no slavish copyists, and their force and verve invest these ancient compositions with the charm and freshness of original designs.

Enough has now been provided in the way of illustration to convey to those hitherto unacquainted with it, something of the character of later Anglo-Saxon art in manuscripts. The wealth of material still existing is astonishing—what has been here discussed is the merest sample of what remains in this country and abroad. The activity of these English artists was as remarkable as their vigour of design, and their influence was felt far beyond their own country. In the earlier days of the Carolingian revival of art the labours of Alcuin of York in establishing for Charlemagne a school of manuscript art at Tours, and the influence thus wielded from England on the art of the Continent, is a matter of history. In the later times with which we are here concerned we have such an example as that of the three manuscripts given by Judith (wife of Tostig, King Harold's brother) to Weingarten Abbey in Suabia, where it can hardly be doubted their influence made itself felt on South German art.[17] But in a more direct manner it seems clear that Anglo-Saxon artists were at work abroad, as in the Abbey of St. Bertin at St. Omer, where they produced works in their native style.[18]

[13] To the references given in Article I, note 4, is to be added the complete edition of the MS. edited by W. de Gray Birch for the Hampshire Record Society (*Liber Vitæ: Register and Martyrology of New Minster and Hyde Abbey, Winchester*, 1892; with excellent collotype reproductions of the drawings). On p. 33 an Æthelgar, a deacon (*levita*) of the monastery is named who might perhaps be the artist in question. The fact that the acts of Abbot Æthelgar are set forth at length (pp. 8-10), and the drawing of the archbishop may, indeed, be due to the special devotion of his namesake.

[14] The whole group of Prudentius MSS. forms the subject of a comprehensive study by R. Stettiner (*Die illustrierten Prudentius Handschriften*, 1895), with a volume of plates (1905) whereon the comparison of the different MSS. is carried out in a series of miniature reproductions.

[15] M. R. James, *Descriptive Catalogue of the MSS. . . . of Corpus Christi College, Cambridge*, 1909-13. No. 23, I. The drawings illustrated are reproduced by kind permission of the Master and Fellows of the College.

[16] Stettiner, pl. 45.

[17] Two of them are now at Holkham and the third at Fulda. See L. Dorez, *Les Manuscrits de Lord Leicester à Holkham*, p. 9, pl. iii.

[18] See Homburger, as before, pp. 5, 6. To the most recent English writer on art in manuscripts the fact that it is difficult to tell which of these St. Bertin MSS. are the work

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The judgment of perhaps the first living authority on the subject may be read in an important contribution by Professor Haseloff.[19] He shows how this later Anglo-Saxon art owes its remarkable artistic worth to the freedom of its style. Loosing itself from ancient bonds it put all its effort into the expression of its thought by simple means. " Dans aucune école du moyen âge, on ne trouverait autant d'originalité, de force expressive, de fraîcheur d'observation que dans l'école anglo-saxonne. Un tempérament de feu anima tous ces artistes anglo-saxons, dirigea leur main et la rendit capable d'imprimer à leurs dessins comme un cachet particulier de vie pétillante." Anatomy and truth to nature are not highly developed; but the very defects seem to heighten the effect of nervous agitation and the power of expression. The garments are treated with the same impetuosity and are swept along by the same whirlwind as the figures (p. 739).

The invention and originality of these Anglo-Saxon artists is seen also in the variety of their subjects. The Psalter was treated with special interest, but attention was not restricted, as in Germany, to liturgical manuscripts. Illustrations of Prudentius and Aratus, Ælfric and Cædmon, offered further opportunities of illustration. Borders and initials follow the same tradition as the Franco-Saxon, but with a more highly developed enrichment of foliage (pp. 739, 740).[20]

Writing of one of the best-known of these MSS., Professor Haseloff remarks: " La pose et le mouvement des figures sont, en toute occasion, originalement conduits; c'est avec plein succès qu'est rendue l'émotion des âmes." And again: " On ne saurait assez admirer la fécondité d'invention toute pétillante de vie, dont fait preuve ici l'artiste, ainsi que l'audace avec laquelle il s'attaque au rendu des poses et des mouvements les plus malaisés " (pp. 741-3).

The works of this later Anglo-Saxon school were produced during the century before the Norman Conquest, but its influence survived until the twelfth century, when it became assimilated to the manner of Continental painting. " Mais la période précedénte, toute d'expression morale, fraîche et vive, sans frein ni contrainte, avait laissé des germes et comme légué à l'art anglais un héritage de qualités, d'instincts et de tendances qui devaient, un siècle durant, lui garder un des premiers rangs dans la peinture enropéenne " (p. 744).

It is truly astonishing that since Westwood's pioneer work of fifty-five years ago,[21] no English scholar, with the resources of photographic reproduction at command, should have attempted a comprehensive and adequately illustrated survey of this subject. It is humiliating, but characteristic of English indifference to our national achievements in art, that for the most penetrating appreciation of the great and glorious body of art work represented by Anglo-Saxon manuscripts we have to turn to the work of a German scholar published in the pages of a French history of art. There we have found a masterly study, brief though its limits and insignificant its illustrations, of Anglo-Saxon art in manuscripts, and in particular of the products of the Winchester school which reached its highest excellence in the century between 960 and 1060.

Among the most delightful examples of this work are those outline drawings with the pen, in black or red, or blue, or green, of which some examples have been illustrated in these articles. Mannered this work undoubtedly is, but its charming fancy, its grace of movement and delicate beauty are equally unquestionable. Compared with the degraded forms of worn-out classical types in Continental work of the same date, these Anglo-Saxon drawings have the same sort of refreshing beauty as the drawings on Greek vases. Even where it borrows the form of traditional compositions, as in the Prudentius manuscripts, this art transforms and transmutes them into a living and original product.

Who can say what was the cause of this early blossoming of art in England? Was the blending of the earlier Celtic stock with the Teutonic more general than is commonly supposed, and was it the crossing of these strains which bore such rare results? There is no certain answer, but the fact remains that it needs only to turn

of English artists, and which were executed under their influence is proof of "how small a claim our so-called native school has to originality" (J. A. Herbert, *Illuminated Manuscripts*, 1911, p. 110)—a rather pronounced example of the curiously contemptuous attitude of English writers towards our national arts, still manifest in the most unexpected places, to which we shall have to refer later. Another English authority, the late Professor Middleton, showed himself free from this tendency when he wrote that: " This English school of illumination, which had been partially developed before the close of the tenth century, became, for real artistic merit, the first and most important in the whole of Europe, and for a considerable period continued to occupy this foremost position." (J. H. Middleton, *Illuminated Manuscripts in classical and mediaeval times, their art and their technique*, 1892, p. 97.) Professor Morey's opinion that " the Anglo-Saxon is the most original of all the Romanesque styles " has already been cited (Article III, p. 304).

[19] Arthur Haseloff in A. Michel's *Histoire de l'Art*, I. pt. 2, chap. vii, 1905.

[20] Professor Haseloff later describes the illustration of the Psalter as the peculiar domain of English art, where it won its greatest triumphs. In the West the Utrecht Psalter is the most ancient model of these illustrations, and he proceeds to remark on the strange fact that this Carolingian type should have found imitators only in England or under English influence (p. 743). Beissel does not hesitate to describe the Utrecht Psalter as the best and one of the earliest examples of spirited Anglo-Saxon drawing, although produced abroad. (S. Beissel, *Geschichte der Evangelienbücher*, etc., 1906, p. 137.) It is pretty clear that Haseloff holds much the same opinion (see his remarks, p. 738).

[21] J. O. Westwood, *Facsimiles of the Miniatures and Ornaments of Anglo-Saxon and Irish Manuscripts*, fol., 1868.

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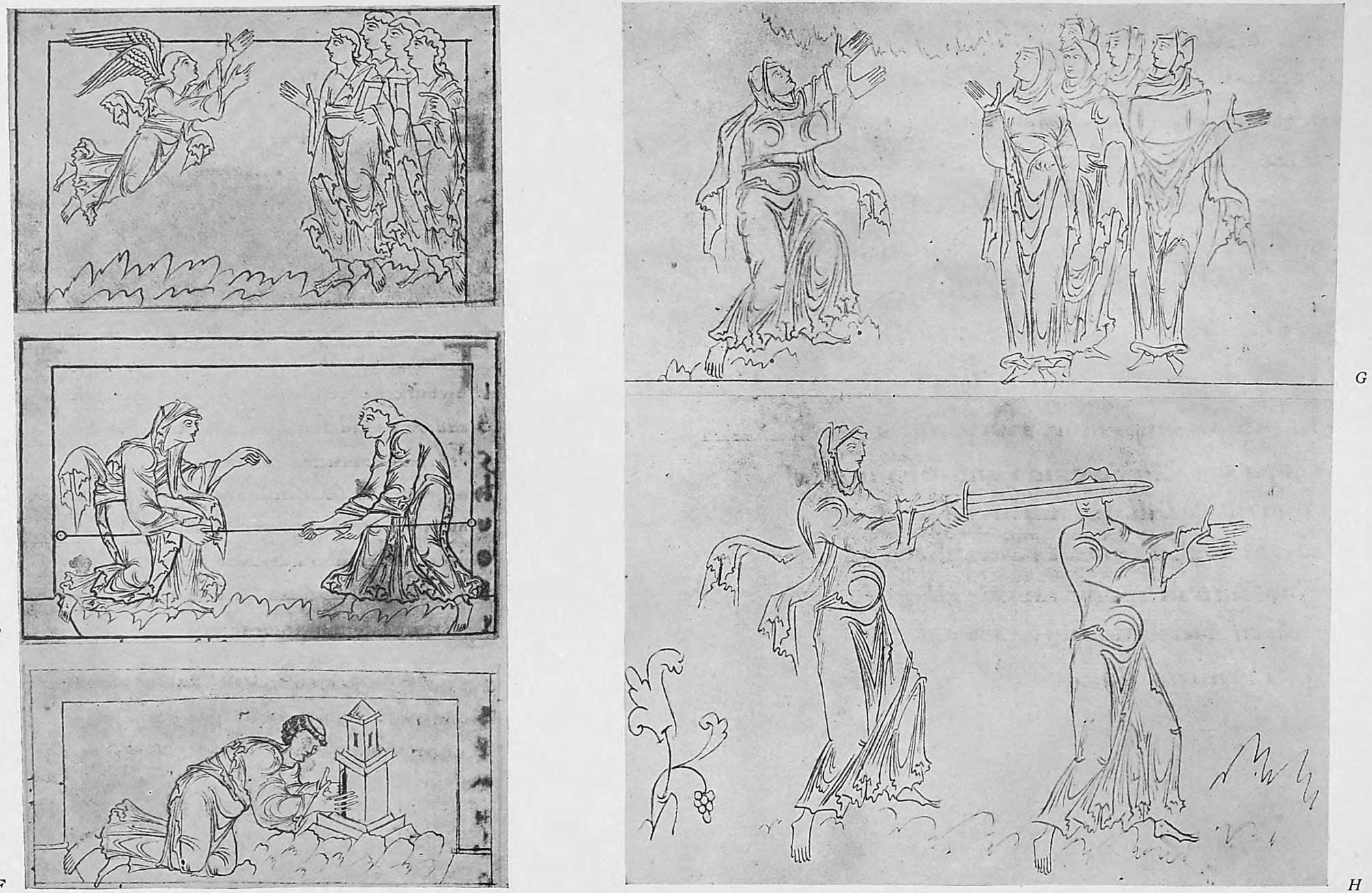

D—H—Subjects from Prudentius, *Psychomachia*. *D, E, F*—From Cotton MS., Cleopatra C, VIII. Winchester (?), first quarter of 11th century. (British Museum.) *G, H*—From the Malmesbury Abbey MS. Canterbury (?), second quarter of 11th century. (Corpus Christi College, Cambridge.) *D, E, F*, full size; *G, H*, slightly reduced

Plate VIII. Flotsam of Later Anglo-Saxon Art—IV

over the pages of such works of pre-Conquest art as the Benedictional of St. Æthelwold; the Benedictional of Archbishop Robert and the Missal of Robert of Jumièges in the Public Library at Rouen; the Harleian and Arundel Psalters at the British Museum; the Cædmon of the Bodleian Library; and the Prudentius MSS. of Corpus Christi College, Cambridge, and the British Museum, to become aware of a school of drawing and decoration of extraordinary beauty and delightful vivacity. And these are but a few among a large body of similar works. In looking through such a general collection of tenth and eleventh century art as Stettiner's on the Prudentius MSS., it is the simplest task to pick out the Anglo-Saxon examples by their easy ascendancy of artistic quality over the contemporary efforts of Continental artists. If this Anglo-Saxon school had existed in Germany its products would have been studied and reproduced until their excellence was a part of general knowledge. Being English it has been generally ignored, except by professed students of manuscripts, by whom moreover its works have often been regarded rather as material for liturgical or palæographical study than for their artistic worth.[22]

Even after the brief and superficial survey which has been attempted in these articles it will seem strange to an impartial reader that the historian of Anglo-Saxon art[23] should deem it needful to pose the question "Was the Anglo-Saxon an artist?"[24] The explanation is very simple, that he knows too well the dead weight of prejudice and pre-conception existing in the minds of Englishmen, who still nourish the false notion that English art of all periods was only second-rate.[25]

The view of later Anglo-Saxon art which has been presented may perhaps help to remove here and there some fraction of this traditional prejudice. The very interesting question remains to be put—though it cannot be answered—what sort of further development would Anglo-Saxon art have shown if its progress had not been rudely interrupted by the Norman Conquest? The question has been asked, and the view it opens out has been envisaged by an able historian.[26] Those who have been nurtured in the belief that the Conquest restored the arts to a country which had been a stranger to them since the departure of the Roman legions are commended to Professor Oman's pages.

[22] A valuable survey of the subject (with references to reproductions) is given in J. A. Herbert, *Illuminated Manuscripts*, 1911, chaps. vi and vii. Sir E. Maunde Thompson's *English Illuminated MSS.*, 1895, chap. i, gives an interesting sketch, but is unsatisfying as artistic criticism. J. H. Middleton's *Illuminated Manuscripts in classical and mediaeval times*, 1892, chap. vii, shows a far truer appreciation of artistic quality. All three fail sadly in illustration, the most important feature of any work which aims at giving an impression of the art described. The illustrations to Prof. Haseloff's masterly article (Note 19) are insignificant. Dr. Homburger's *Die Anfänge*, etc. (Note 5), is an important study on the origins of later Anglo-Saxon MS. decoration, and has a useful group of illustrations. A suggestive note on the Anglo-Saxon style is contributed by Professor A. Goldschmidt to a *Festschrift . . . Felix Liebermann*, 1921.

Photographic reproduction, which alone can give an accurate rendering, was unfortunately not available at the date of Professor Westwood's great work (Note 21). Since then the reproductions of Anglo-Saxon drawings published by the British Museum, and others scattered here and there through the volumes of facsimiles of the Palæographical Society and the New Palæographical Society, and others admirably reproduced by the Roxburghe Club and the Henry Bradshaw Society, have done much to illustrate the material. But it needs to be brought together in an accessible form to convey an adequate impression of the subject, which calls loudly for popular presentation.

[23] Professor G. Baldwin Brown, whose comprehensive work *The Arts in Early England* has now reached its fifth volume.

[24] In *Archæological Journal*, LXXIII, 171.

[25] It is enough to quote a few passages from *The Arts in Early England*. The author refers to the familiar attitude in this country of those who "ignore the possibility of any effective artistic ability on the part of the British-born. . . . It is . . . almost an article of faith that anything conspicuously good in art that is found in Britain must in some way or another have come from abroad." (III, p. 4.) And again he speaks of "the curious English idiosyncrasy, that may almost be called an anti-patriotic bias, as a result of which any provenance but a native one is assumed for all objects of special merit found in our own country." (IV, p. 540.)

[26] Sir C. W. Oman, *England before the Norman Conquest*, 3rd ed., 1913, pp. 648-651.

Since these articles were projected the publication of Mr. Reginald Smith's *Guide to Anglo-Saxon Antiquities* in the British Museum has provided further illustration, especially of objects in metal.

T'AI TSUNG'S SIX CHARGERS

BY ARTHUR WALEY

THE six reliefs representing the battle-chargers of T'ai Tsung are obviously among the most important specimens of ancient Chinese art which have survived. Chinese sources furnish us with fairly full information about them; but these have not, so far as I know, been translated, and the information concerning the reliefs which is at present current in Europe is both inadequate and inaccurate. This is due to the fact that Professor Chavannes died before publishing the text, which was to have accompanied the later plates of *La Sculpture en Pierre*. In 1918 the *Museum Journal*, Philadelphia, published an interesting article upon the subject, signed C. W. B. It contained one or two mistakes which it is the object of this brief note to correct.

The mausoleum of T'ai Tsung, which is called the Chao Ling, was erected in 637, primarily as the resting-place of the Empress Wēn-tē, who had died the year before. It was about 10 miles

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N.W. of Li-ch'üan, near the capital, Ch'ang-an (now Hsi-an Fu). Under the northern gate of the mausoleum were carved six reliefs, representing the six battle-chargers which the Emperor had ridden in his campaigns. The way from Li-ch'üan to the mausoleum was very rough going, and in 1084 the famous soldier Yu Ching-shu, who at that time held a high position in the government of Shēnsi Province, ministered to the convenience of sightseers by having modelled copies of the reliefs placed in the ancestral shrine of T'ai Tsung, which was only a short way outside the town of Li-ch'üan. In the same place he set up incised slabs representing the design of the reliefs and a long memorial inscription which begins with the words: "I once saw the painting of T'ai Tsung's six chargers." It is traditionally supposed to be the work of Yen Li-pēn. The *Li Tai Ming Hua Chi* (which I have often mentioned in this magazine) refers to "paintings of a series of images at Chao Ling" as being one of the works of Yen Li-pēn which was current in the middle of the ninth century. There is therefore some reason to suppose that the reliefs were made after designs by the famous early T'ang artist Yen Li-pēn. The *Museum Journal* is certainly wrong in attributing the reliefs to the hand of Yu Ching-shu and in calling him "one of the greatest artists of any age or nation." As we have seen, Yu Ching-shu lived nearly four and a half centuries after the reliefs were made; he was not an artist, but a distinguished frontier-general.[1] His connexion with the business was merely that he was responsible for the reproductions of the reliefs which were set up near Li-ch'üan in the eleventh century.

The second mistake which I wish to correct concerns the subject of the relief, which shows a man in a soft conical hat pulling an arrow from a horse's breast. The *Museum Journal* calls the figure "a groom clad in Tartar costume." But Yu Ching-shu's inscription refers to it as "an image of Ch'iu Hsing-kung." The same inscription labels it "the charger ridden during the conquest of the Eastern Capital." It was precisely during this campaign that Ch'iu Hsing-kung (who was neither a Tartar nor a groom, but a distinguished Chinese officer) came to the rescue of the Emperor when his horse had been shot during a reconnoitring expedition. Lending the Emperor his own horse, Ch'iu Hsing-kung pressed back the enemy till he was able to turn round and extract the arrow from the breast of the Emperor's charger. The story is told at length in the *New T'ang History*, ch. 90, f. 9. "During the period Chēng Kuan (627-650)," the historian continues, "the Emperor commanded that images of both horse and man should be carved in stone to illustrate the pulling out of the arrow, and should be set up in front of the gate at Chao Ling." As for the supposedly Tartar costume of the figure, Professor Harada[2] has shown that every part of it is typical of T'ang military equipment.

There is no doubt, then, that the figure pulling out the arrow is the Chinese general Ch'iu Hsing-kung. It is equally certain that the reliefs were not carved by Yu Ching-shu, a well-known character whose part in the affair is minutely recorded. Yu Ching-shu's interest in the reliefs was neither archæological nor artistic. It was the tribute of a great eleventh century soldier to a great soldier of the seventh century. Four of the reliefs are, or were till recently, still in the Provincial Museum at Hsi-an Fu. Two others (one of which represents the arrow-drawing episode) are in the University Museum, Philadelphia.[3]

[1] His Life is given in chapter 332 of the *Sung History*. His personal name was Shih-hsiung, Ching-shu being his "style."

[2] *Tōyō Gakuhō*, II, 80 *et seq.*

[3] Casts of these two are in the British Museum.

A FAMOUS CHINESE BRONZE

BY W. PERCEVAL YETTS

IN the Yangtse, close to the Treaty Port of Chinkiang, there is a rocky and wooded islet called Chiao Shan by the Chinese, but by foreigners Silver Island, owing to an error about its name. It is the spot for a hermitage, and many are the tales linking it with notable Taoists and Buddhists of early times. The tradition continues, and to-day the restored remnant of an ancient monastic foundation flourishes there, though the character of the place was marred some fifteen years ago when its strategic position in the River led to part of the Island being turned into a gun-battery. Chief among the treasures guarded by the Buddhist monks is a three-legged bronze cauldron supposed to date from the Chou Dynasty. A surprising amount of native literature has been devoted to the vessel. There are at least two books concerned entirely with it. Several topographies (notably that of the Island itself) contain long accounts; a number of archæological works discuss the inscription and the design of the bronze, and certain *litterateurs* have used it as a theme for rhapsodical effusions. Nor has it been wholly neglected by Western writers. Dr. Hirth wrote about it in 1896 (*T'oung Pao*, VII. pp. 487 *et seq.*), Dr. Bushell gave four pages

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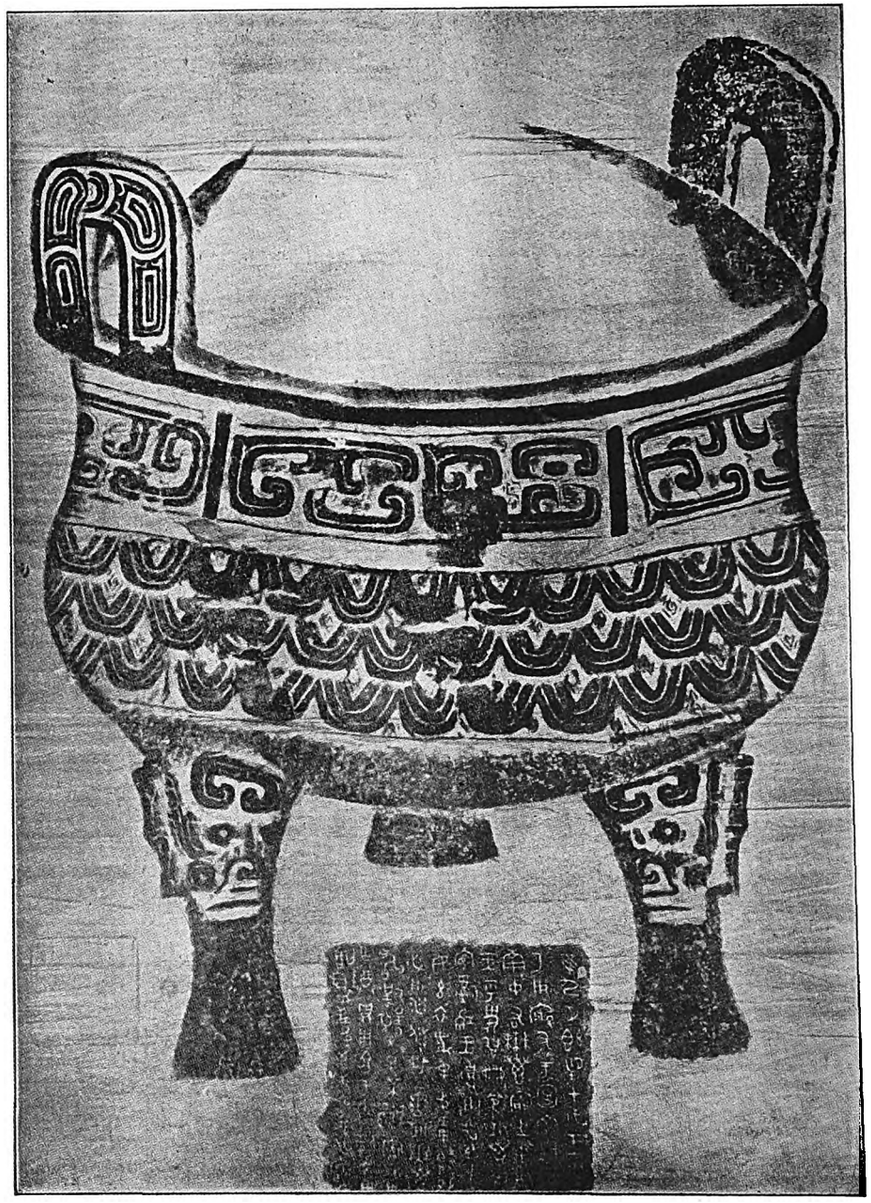
A—A three-legged Bronze Cauldron. Chinese, Chou Dynasty. (Silver Island)



B—Inked squeezes taken from the Silver Island Cauldron and arranged to provide a picture of the Bronze. (*Shên chou kuo kuang chi,* No. 8, 1909)

A Famous Chinese Bronze

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to it in *Chinese Art,* M. Petrucci thirteen in 1916 (*Jour. Asiatique,* VII, pp. 44-56), and now this year Dr. Voretzsch makes it the subject of a contribution to the *Hirth Anniversary Volume.* Yet these amount to very little when compared with what the Chinese have said, and the importance of the subject seems sufficient excuse for the following notes by one who has several times handled the bronze. Inquiry into the genuineness of the relic may be useful to students of Chinese craftsmanship apart from the particular object itself, since it leads along paths usually followed in quests of the kind. In other words, much of what there is to be said about the Silver Island cauldron is applicable to Chinese bronzes in general.

Its fame assuredly rests on the picturesqueness and semi-historical nature of the legend it bears. To discuss the inscription as the first and chief topic of interest is but to follow the example of Chinese writers whose leanings appear to have been antiquarian and literary rather than æsthetic. It is common to find long dissertations about archaic hieroglyphs on bronzes, and indeed their decipherment may well be fruitful of much discussion since the meanings of many of them still await discovery. The solving of epigraphic riddles has from the sixth century, and perhaps earlier, been a hobby peculiarly dear to the Chinese literary dilettante. As time went on, stone and other perishable relics of the past fell into decay, and recourse was had more and more to objects of bronze. Dependence on this enduring medium as the repository of cultural records going back beyond the range of authentic history grew with the passing of the centuries, and it found encouragement in the increasing body of ancient bronze unearthed by accident or organized excavation. The discovery in 1899 of a vast number of inscribed bones, as old or perhaps older than the oldest bronzes, gave a renewed impetus to the study of ancient scripts. And lately, during the last two decades, these new sources of information have encouraged Chinese epigraphists to make rapid strides. Foremost (and almost alone) among Western scholars in helping onward this progress is Mr. L. C. Hopkins, and it is to his amiable collaboration that I owe much of what follows later about the decipherment and translation of the inscription borne by the Silver Island cauldron.

A wood-cut copied from a rubbing of the inscription is reproduced in *Chinese Art* (Vol. I, fig. 48), and an actual rubbing is shown in PLATE B accompanying this article. The characters will be seen to number about ninety-four; writers vary in estimating one more or less. They are arranged in ten lines sunk below the inner surface of the vessel on one side. Bushell describes the inscription as "incuse," but there seems no reason to doubt that it was cast. The point is an important one, because there are instances of fraudulent incuse inscriptions having been added to ancient bronzes in order to enhance their market value. Those who challenge the genuineness of the Bushell Bowl in the Victoria and Albert Museum would consider it an example of this kind of fraud. If the addition was made with skill several centuries ago and corrosion occurred subsequently, it is difficult to believe that the deception can be detected merely by inspecting the workmanship of the characters. Native connoisseurs talk about tool-marks and the essential differences in form between characters modelled in relief with plastic material (while making the mould) and those dug out of hard metal. Clumsy and recent forgeries can doubtless be detected, but in the opinion of the present writer it is not possible always to recognize from the workmanship characters incised, with intent to deceive, by a skilled craftsman many years ago, say under the T'ang or Sung. In 1908 I examined this cauldron several times carefully in daylight, and could find no cause for suspecting that the inscription had not been cast in the manner customary with Chou bronzes. The characters were clear and the patina slight.

In problems of this kind we have to rely largely on the opinions of epigraphists. Reference has already been made to the assiduity with which the study of ancient inscriptions has been pursued in China from early times. Masses of rubbings, printed reproductions of and discussions about epigraphic relics have accumulated and provide criteria, familiarity with which develops a faculty for discernment unattainable in any other way. None of the many native writers on the Silver Island bronze appears to have questioned the authenticity of its inscription, and we have such famous authorities as Yüan Yüan, Wu Ta-ch'êng, the authors of the *Chin shih so* and the Japanese book *Choyōkaku ji kan* among them. Discussing the interpretation of the archaic forms, a Chinese writer has decided that about seventy of them may be transcribed into modern script with reasonable certainty. Decipherment of the remaining twenty-four or five is in many instances conjectural. For example, the name of the first owner of the bronze is by no means sure. Bushell accepts the reading Wu-chuan, but there are other versions. Wu Ta-ch'êng transcribes it Hsü Hui in a passage for reference to which I am indebted to Mr. Hopkins.[1] In short, it seems rather rash to continue to label the vessel the "Wu-chuan Ting."

Mr. Hopkins has kindly scrutinized the inscription and made the following translation while keeping in view the readings published by

[1] *Shuo wên ku chou pu,* 1st Edition, 33.

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numerous writers up to date. He regards the script as roughly executed, but sees little reason to suspect fraud.

> It was in the ninth month, the day after the full moon, being the day *chia hsü*, when the King came to the Ancestral Temple of Chou to . . . .[2] in the Chamber of Drawings. Nan Chung, the Minister of Civil Administration, was at his right. Hsü Hui entered the gate and stood in the centre of the Hall. The King ordered his Private Secretary to record his Brevet to Hsü Hui in these words: "Minister of Public Works, appointed to keep watch upon the Tigrine Quarter (the West), We present to you a Dark Robe, an Embroidered Border, a Halberd, an Inlaid Lance, a Plain Apron, a Piece of Red Gauze, Reins and Bridle, and Banner with Bell Ornaments."
>
> Hsü Hui, in acknowledgment, made bold to extol the Son of Heaven's manifest and gracious favours, and has accordingly made a sacrificial cauldron for use in sacrificial services to his late illustrious Sire, and in praying for length of days and for an endless posterity to treasure and use it.

Bushell gave reasons for calculating 812 B.C. as the date indicated by the inscription for the ceremony of investiture and for the casting; but Petrucci shows the difficulties in the way of accepting this, and suggests antedating the year some three centuries. In his article Dr. Voretzsch argues that either the inscription relates to a much earlier date than the ninth century, or the Nan Chung mentioned is not the historical person of that name, or else the cauldron must be a forgery, if the style of the script be characteristic of the reign of King Hsüan (827-782 B.C.). Also he points out that the expression for "Chamber of Drawings" is not supported by literary evidence.[3] On the other hand, one is bound to admit that many arguments such as he advances to prove it a forgery might be used with greater force in favour of the bronze's genuineness; for surely a forger who is capable of doing his work sufficiently well to take in the eminent experts mentioned above would have had the wit to avoid names and expressions likely to arouse suspicion! He would have, as we know, a great mass of recorded inscriptions to choose from as models, and the classical works of history for reference. It would therefore have been both easier and safer for him to have concocted something in accordance with the criteria at his disposal. He might, for example, have attributed the original ownership of the vessel to some historical personage.

It remains to consider the bronze vessel itself, and this may well be done with brevity since we have before us a photograph which I obtained in 1908. The four excellent photographs taken by Dr. Voretzsch eight years later may also be looked at with advantage (*Hirth Anniv. Vol.*, Plates IV-VII). That taken by Dr. Hirth in 1892 is unfortunately rather small and indistinct. In his article (referred to above) Dr. Hirth pointed out the striking discrepancies between the actual bronze and the wood-cut of it published in the *Chin shih so* and reproduced by Bushell; and Dr. Voretzsch, following him, goes to some trouble to explain the differences as due to a lapse of nine years between the dates on which the bronze was examined by one of the authors of the *Chin shih so* and the publication of the book. A still more glaring misrepresentation than the *Chin shih so* wood-cut is the one contained in the last topography of Silver Island, dated 1865. Besides showing the same slovenly distortions of form and decorative detail, the artist has added a band of meander pattern that does not exist on the cauldron. Lack of a model is no explanation here; for the book was cut and published on the Island. There is, too, a similar wood-cut in a book about the cauldron, entitled *Chiao shan ku ting k'ao*. I venture to think that the unfaithfulness with which the cauldron is represented is attributable more to the carelessness (or perhaps freedom) habitually shown by the Chinese in portraying objects. It is a characteristic particularly noticeable to our eyes accustomed to photographic exactitude, and the differences between Chinese and Western notions of perspective are also to be taken into account. On the other hand, it is only fair to state that some representations, notably of flat objects such as mirrors, are executed with wonderful fidelity. Dr. Voretzsch has proved by actual comparison that certain of the cuts in the great Ch'ien-lung catalogue *Hsi ch'ing ku chien* are faithful and the present writer has been struck with the exactness of detail shown in cuts of the *Chin shih so* when compared with bronzes in Baron Sumitomo's collection. This question is one of peculiar interest to Western students of Chinese works of art because we have to depend largely on illustrated catalogues for our knowledge of design and for tracing the identities of actual objects that come into our hands.

There is another factor often contributing to lack of precision in pictures of art objects, and it does not seem to have been noticed by previous writers. It is the use of inked paper squeezes as models by the wood engraver. From early times the collection of squeezes has been a favourite hobby among the Chinese, and the making of them has provided a livelihood for a numerous class of artisans. It has been customary to call them "rubbings," since that is the most convenient word we have in our vocabulary. But "rubbing" is a misnomer, and it is time to abandon it for the accurate, though awkward, term "inked squeeze." The Chinese delight in squeezes pieced together so as to provide pictures of objects such as bronzes. It is inevitable that surface imprints, however ingeniously manipulated, can never adequately represent an object

[2] The character here is partly obliterated. It seems to be *hui*, ashes.

[3] Dr. Voretzsch does not appear to have made use of Yüan Yüan's lengthy comments on the term. *v. Chi ku chai*, IV, 29.

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in three dimensions. Distorted and deceptive versions result which vary in untruthfulness according to the skill of their respective fabricators. The misleading nature of such composite squeezes could not better be demonstrated than by comparing PLATES A and B. The faked squeeze is taken from a well-known art journal, published at Shanghai, and luckily for our present purpose it includes imprints from that side of the bronze shown in the photograph. Flaws aid the comparison here, and there is little difficulty in satisfying oneself that the relationship between the several decorative details has been completely changed by the squeeze-merchant.

Without carrying this digression further, an opinion may be expressed that the customary inexactitude of Chinese illustrations is attributable chiefly to temperamental characteristics, suitably voiced in the national saying *ch'a pu to*, " differs not much " or " near enough." Lack of the actual object to serve as model or the copying of a misleading representation, like our faked squeeze, may at times be contributory factors. The long and short of it is that no native drawing should be accepted as being an accurate picture according to our standards until its truthfulness has been proved by comparison with the actual object.

Neither the shape nor the decoration of the cauldron presents any unusual feature. Vessels like it are depicted in *Po ku t'u*, II, 8, and *Hsi ch'ing ku chien*, II, 23, 24. In the former work the band encircling the top of the body is called the " coiled *k'uei* design," and the imbricated pattern below it the " fish-scale ornament." The same book elsewhere (VIII, 6) says that the *k'uei* is a gluttonous beast. In our cauldron the *k'uei* appears in so debased a form that one can hardly trace a vestige of the single-footed dragon. It would be rash to assume that the Sung critic was on sure ground when he declared that ancient bronzes were decorated with the *k'uei* for the purpose of warning against greed and lust. Like the *t'ao-t'ieh* mask, which appears on each leg of the cauldron, the *k'uei* will probably remain a riddle unless clues to its meaning be found through investigation of ancient design elsewhere than in China. Nor would it be wise to accept as true the significance attributed to the fish-scale ornament in *Po ku t'u*, XI, 34, where the author talks about it as emblematic of the diplomacy required of rulers towards their subjects in analogy to the art of angling. Study of universal design teaches that a scale-like pattern is one of those simple expressions that have occurred to primitive man all over the world. Here it has taken on a Chinese guise through addition of a " thunder " form in the centre of each scale.

A glance at the photograph suffices to recognize that the cauldron lacks the finish and precision in moulding shown by some Chou (or supposed Chou) bronzes. Dr. Voretzsch advances this coarseness as proof that it must belong to a period of decadence, which he specifies as the T'ang. He says, moreover, that the way the handles are attached to the body is typical of a late period, and that the attribution of great age to the bronze is not justified on account of the scantiness of patina. Arguments such as these can only be considered inconclusive. Bad craftsmen have always existed, even when the general standard has been high. But should the craftsmanship be pronounced bad, merely because there is lack of meticulous finish? The vessel has an air of just proportion and archaic dignity quite in keeping with the best standards of the period to which it is attributed. Why he should date it under the T'ang is not apparent. Convinced as he is that the bronze was made in comparatively modern times, he might just as well have assigned it to the Sung or even later. As to the handles (or "ears," as the Chinese call them), the cauldron pictured in the *Po ku t'u* appears to have identical ears, except for the absence of decoration, and it is labelled a Chou vessel. Then his offhand denial of antiquity because of the thinness of patina cannot be accepted as valid. It is noteworthy that Yüan Yüan discusses this very subject as the result of his scrutiny of the cauldron in 1803, and he records no misgiving.[4] This distinguished connoisseur's views command our respect on account of his wide experience, although his theories about details of patination may be contrary to the findings of modern research. Now that problems of corrosion are receiving scientific investigation, vague remarks like that of Dr. Voretzsch are no longer acceptable. We know that the factors influencing corrosion are exceedingly complex, environment being almost as important as the composition of the metal. It is never possible to gauge the influences of environment unless the history of an object be known; and very rarely are the circumstances of discovery traceable as they were in respect of the famous set dug up at Pao-chi Hsien in 1901, which passed into the collection of the late Tuan Fang. As to the metal: it has been proved, for example, that minute traces of arsenic may greatly retard the formation of corrosion products. Then the recent researches of Mr. T. Matsuno show that a constitutional relation exists between the original alloy and the patina. Eutectic alloys, being heterogeneous, exhibit selective corrosion, and the metal after corrosion differs in composition from the original alloy. This is another of the many factors affecting oxidation. It is well-nigh impossible to trace them all in dealing with Chinese bronzes, and

[4] *v. Chi ku chai*, IV, 30.

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without complete data to attempt even an approximate calculation of age based on the depth of the patina is futile.

What has been said in this article suggests that the reputation of the Silver Island cauldron as a product of the ninth century B.C. or earlier remains unimpaired. Stronger arguments than those of Dr. Voretzsch are needed to dispute the collective opinion of Chinese experts about their ancient bronzes.

A STILL LIFE BY CHARDIN
BY ROGER FRY

THERE can, I think, be no doubt that the attribution of this picture to Chardin is correct. And yet let me confess that my first impression was quite unfavourable to such an ascription. There is a certain clumsiness in the composition as though everything, including the too dramatic and too incompetent cat, had been carefully arranged to be painted; arranged, too, with more care than intelligence. Then, again, everything is " made out " with a rather ponderous insistence, and this tendency to be at once laboured and literal is, if anything, made only the worse by the too conscious brilliance, the ill-judged *bravura,* with which the high lights are so conspicuously brushed in.

But, little by little as one looks, the name of Chardin imposes itself irresistibly. For here and there the authentic inspiration is undeniable. None else but Chardin could have found quite those exquisite notes of grey-blue plum colour, melting into an intenser, more transparent brown-violet in the vinegar. None but he could have found the deliciously subtle notes in the reflections of the copper pan, or expressed with quite this vibrating sensitiveness the quality of the glass seen against it. Chardin's, too, is the peculiar bloom of the light along the edge of the marble console, and his is the exquisite taste and restraint in the handling of the napkin—and just here at least, the disposition of the forms has all his felicity of choice. Even the fruit, in spite of their too brilliant high lights, shows his peculiar feeling for what I must call " atmospheric modelling "—the statement at once of the full relief and of its envelopment in the luminous atmosphere. So that what we have here is, I think, undoubtedly a very early and naïvely deliberate work by Chardin, and nothing could be more interesting as a study of the gradual emergence of his essential and personal qualities amidst so much that belongs merely to the painter's craftsmanship. What raises Chardin ultimately to so high a rank is just that he had the power to sift out from that general mass the new element which his temperament so unconsciously, and here so furtively, introduced; to sift it out, to develop and enrich it, and to suppress all that his mere accomplishment would have done to obliterate and cloud it. For in his later work every trace of this *bravura* has disappeared. In these pictures no whisper of conscious craftsmanship interferes with the pure delivery of his sensibility. It may interest those critics who have a habit of complaining of the napkin of the Cézannian still-life, to note that this obviously serviceable motive has always occurred to painters of such subjects. Nor can I see, provided the painting is good, why one should object to its endless repetition any more than we do to the endless repetition of the *Madonna and Child* by the artists of the Renaissance.

A LOST LUCAS VAN LEYDEN
BY LOUIS DEMONTS

THE picture, of which a reproduction is given on the accompanying plate has for us a peculiar sort of interest, being a copy of a lost picture by Lucas van Leyden. It is the property of M. Luzarche d'Azay, and hangs in the Chateau d'Azay le Feron, in the department of Indre in France.

It is on panel, 24 cm. by 30 cm. The subject seems to be a reunion in a tavern. In the centre is a woman who seeks to read her destiny by means of playing-cards. The cards have just indicated that she must offer a flower, a symbol of her love, to the young man on her right.

The composition compares curiously in some respects with *The Game of Chess,* in the Kaiser-Friedrich Museum, and in other respects with *The Card Players,* at Wilton House. Dr. Dülberg has dated the Earl of Pembroke's picture 1519, but Dr. Beets considers, as we think with greater justification, that it is later. In that picture we see Lucas van Leyden at the height of his development.

The original of M. Luzarche d'Azay's picture must, on the contrary, have belonged to the artist's early youth, and may even be earlier than the *Suzanna* in the Bremen Museum. One feels in the row of heads arranged " en jeu de massacre " in the farther plane of the composi-

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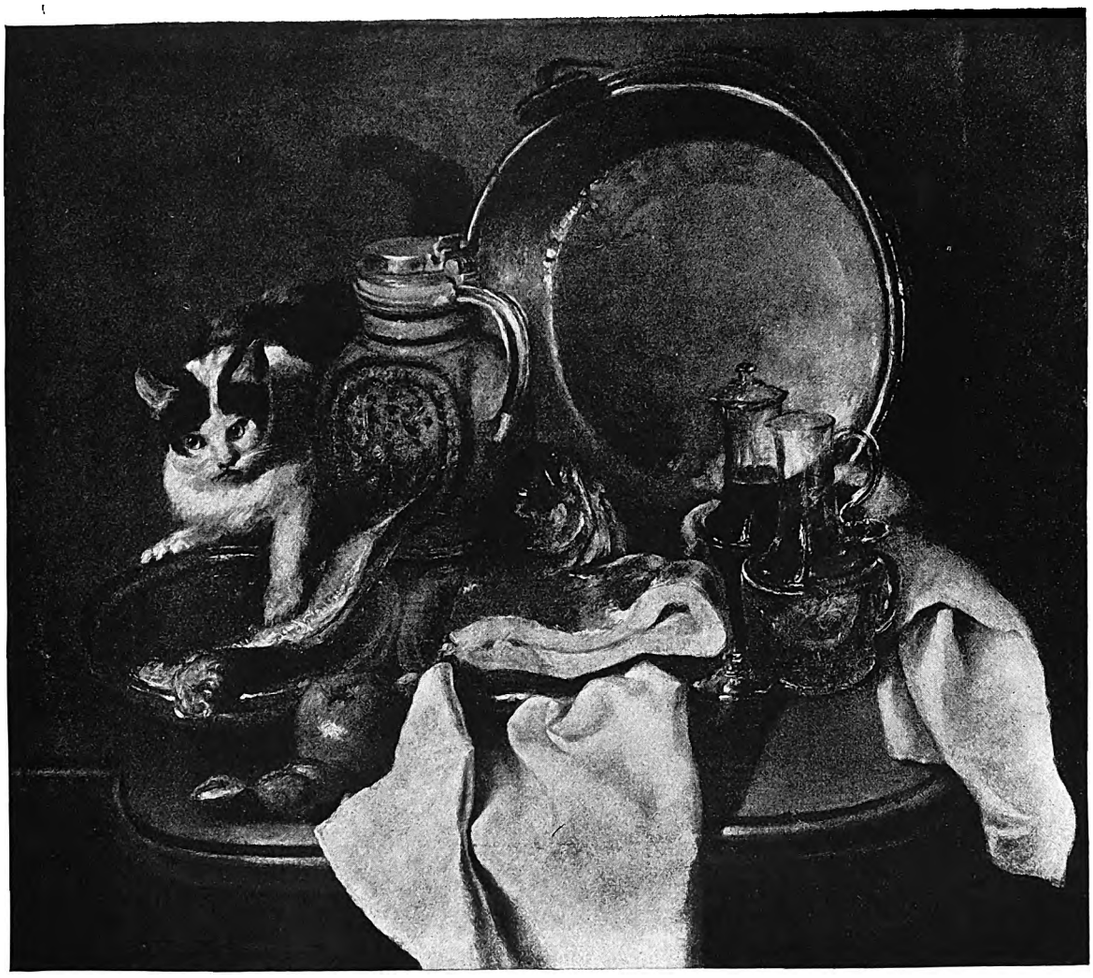

Still Life, by J. S. Chardin. Canvas, 66 cm. by 73.5 cm.
A Still Life by Chardin

Woman reading her fortune by cards. Copy of a lost picture by Lucas van Leyden. Panel, 24 cm. by 30 cm. (M. Luzarche d'Azay)
A Lost Lucas van Leyden

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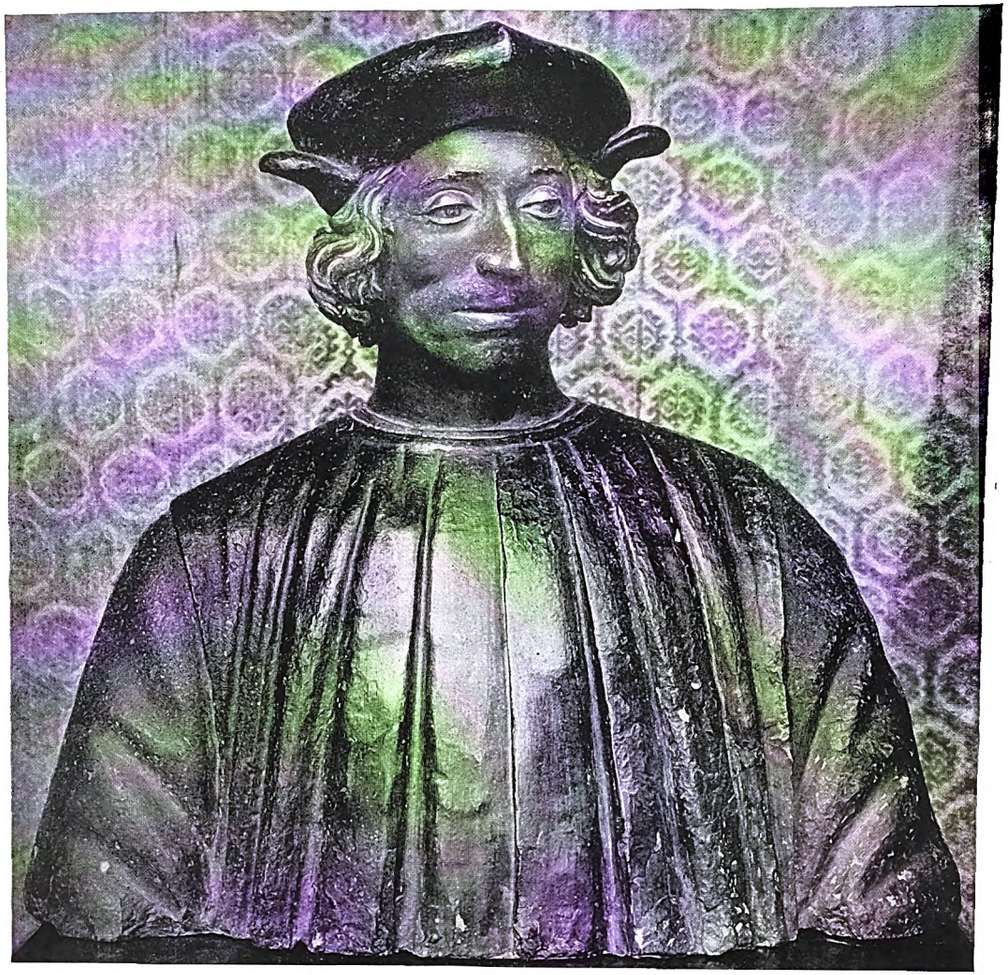
A—Portrait of a Woman. School of Benedetto da Majano. (Herr M. van Gelder)



B—Portrait of a Man. School of Benedetto da Majano. (Herr M. van Gelder)

Plate I. Unpublished Terra-Cottas of the late Quattrocento

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tion, and in the grin of the fool carrying the bludgeon, something like the influence of Jerome Bosch. Nevertheless, the types of the women and of the youth accepting the flower have an evident relationship to those in the Wilton House picture. The construction of the youth's face, the drawing of his eyes, nose and mouth, recall still less mistakably those of the courtesan in the wood engraving of the *Soldier Drinking Beer,* in the Bibliothèque Nationale.

Dr. Beets dates the Berlin *Chess Players* at about 1510. But we should almost consider that M. Luzarche d'Azay's copy is a better example of Lucas van Leyden at that period, at least so far as this sort of genre picture is concerned. The Berlin picture, with its sombre colouring and its masculine types, so different from those generally seen in pictures by the artist (we should, for example, have no hesitation in pressing their analogy to those of Dünwegge) has always appealed to us as being very like a German adaptation of some lost work by Lucas van Leyden. But that remark we throw out simply as an indication of the direction of our thoughts on the subject, and we have no desire to insist on this exact solution of the problem.

UNPUBLISHED TERRA-COTTAS OF THE LATE QUATTROCENTO

BY LUITPOLD DUSSLER

THE advantages which belong to terra-cottas in general are especially evident in portraits, and thus portrait busts were already much in demand in the early Quattrocento. Here the artist's capacity for realism could find its full expression and the soft pliability of the clay made it possible to arrest the most fleeting artistic impressions, the lifelike quality of what was represented being often intensified by the addition of colour. The greatest achievements of this kind—to instance only Donatello's bust of the so-called *Uzzano* or that of *Filippo Strozzi* by Benedetto da Majano—are to-day for the most part in European museums, while private collections contain chiefly terra-cottas of small value, school pieces, or even very deceptive forgeries. It is therefore of special interest that the plaster busts here illustrated, which are works far beyond average merit, are all in the private collection of Herr Michel van Gelder at Château Zeebrugge (near Brussels).

The first two busts [PLATES I, A and B] were obtained by Herr van Gelder about twenty-five years ago from private owners in Florence, and the probability is that they are portraits of Florentine citizens carried out by a late fifteenth century Florentine artist. I cannot decide if the two works are by the same hand or whether they represent members of one family. It would indeed be hazardous to attribute them definitely to any particular man as there were a number of anonymous artists at this period who specialized in terra-cottas.

There is, however, no doubt that we should seek the artist or artists in the neighbourhood of Benedetto da Majano. The preponderance of weight and massiveness, the severe realism in the face of the woman, in which, however, there lives a quiet, honest simplicity of spirit, would lead to the conjecture that they belong to the school of Benedetto, as would also a slight tendency to mannerism (for example, the man's conspicuously curled hair or his not altogether concealed vacuity of expression). Benedetto himself, it is true, avoided these mistakes, but they are a sure mark of works done in his studio.

On comparing these two portraits with that of the *Ecclesiastic* [PLATE II, D] in which even the lesser construction of the bust suggests Northern Italy, it is difficult at first sight to believe that it, too, is the work of a Florentine. The head of the sitter, however, whose features express a marked individuality, strongly recalls the terra-cotta bust of the so-called *Antoninus* in the right transept of the Santa Maria Novella at Florence, which the *Cicerone* (10th Ed., page 483) also attributes to the school of Benedetto. Professor Schubring, who drew my attention to this, is inclined to consider this bust to be a portrait of the Florentine Archbishop of the day and to give it to Giovanni della Robbia.

Although I do not know this artist as a portraitist it is not necessary to argue the possible truth of this assumption, especially as the stylistic peculiarities of this work fit very well into the beginning of the cinquecento period; not pointing out new ways but following the old traditions unconcerned with contemporary progress. Though Giovanni is much inferior in talent to his predecessors and is more rightly termed a pleasing decorator, he is at the same time often successful with such a head as I have here illustrated. The form of the figure, which for Florence would have been considered rather meagre, shows that there was no question of the bust having been done by a professional portraitist, but the very refinement in the treatment of details of the head (one need only look at the sensitive modelling of the temples) shows the practised sculptor.

The bust of the *Mother Superior of a Convent*

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[PLATE II, c] brings us away from Tuscany. The unusual shape alone would be foreign to Florence, but still more its massive quality, which betrays a heavy, placid hand. One feels everywhere the sculptor continuously working with his spatula—a sculptor such as found a home in Emilia. Without being dogmatic I should like to draw a very close connexion between this work and that of Guido Mazzone, the chief of these North Italian sculptors. The details of treatment of the eyes, mouth and nose, the broad arrangement of the drapery as well as the calm determination of the face, which hints at the domineering spirit of the sitter, show it to be related to Mazzone's authentic works. In some respects, particularly in the general effect of the bust, in the art of characterization and the unifying of details, it seems to me to surpass the majority of Mazzone's heads.

GILLOT AND WATTEAU : A STUDY OF A NEW ACQUISITION OF THE LOUVRE

BY PAUL JAMOT

THANKS to the researches of M. Emile Dacier[1] and of M. François Boucher,[2] we possess precise knowledge of the subject of a curious picture recently acquired by the Louvre, and we know with certainty the name of its author. The fact that it was painted by Watteau's master, Claude Gillot (1673-1722), whose authentic works, at least so far as paintings are concerned, are among the rarest of finds, gives such an acquisition a peculiar importance as an addition to our knowledge of French art. Though Gillot's paintings are rare, there still exist a great number of those vivid and fanciful drawings on which his reputation so largely depends. Mariette, the most celebrated collector and connoisseur of the eighteenth century, said that Gillot created a new taste through his drawings of scenes from the Comédie Italienne, and there is no doubt whatever that it was as a result of that new taste that Watteau's genial and poetic invention of the " Fêtes galantes " emerged.

Three years ago, M. Dacier, while studying two Gillot drawings in the possession of Princess Murat, noticed their connexion with a little play called *La Scène des Carrosses,* a play inspired by an incident which had then attracted the tongue of Parisian small talk. This little play—to-day we should call it a " Scène de revue," then it was called a " Scene ajoutée "—was produced on December 26, 1695, by the comédiens italiens de l'Hôtel de Bourgogne, following a three-act comedy, *La foire Saint-Germain,* by Regnard and Dufresny, then also produced for the first time. A contemporary chronicler, quoted by M. Dacier, says :—

" Ce qui donna lieu à cette scène fut que deux femmes, chacune dans son carrosse, s'étant rencontrées dans une petite rue de Paris, trop étroite pour donner place à deux carrosses de front, ne voulurent reculer ni l'une ni l'autre et ne cessèrent point d'encombrer la rue, jusqu'à l'arrivée d'un commissaire, qui, pour les mettre d'accord, les fit reculer en même temps, chacune de son côté."[3]

[1] *Figaro,* supplement artistique du 17 Mai, 1923, and *Revue de l'Art ancien et moderne,* 1923, t. I, p. 41.

[2] *Beaux-Arts,* 1ier juin, 1923, p. 152.

[3] Gherardi, *Le Théâtre Italien,* 1700, t. VI, p. 321.

Naturally the dramatization of so tiny an adventure depended for its effectiveness chiefly on the costumes and on the buffoonery of the actors.

Princess Murat's drawings, which are carried out according to Gillot's usual method—a rapid pen outline heightened by a wash of bistre—have so great an air of actuality that one must suppose them to have been done in the theatre, or at least while the impression of what took place on the stage was still vividly present in the artist's memory. They represent two immediately successive moments in the same scene. Now, one of the drawings, the better of the two, was engraved by Jacques Gabriel Huquier, and the engraving may be found in a work entitled *Le Théâtre Italien, livre de scènes comiques inventées par Gillot.* The drawing bears, moreover, traces of the lines by which the artist divided the surface into squares when transferring the composition on a larger scale on to canvas. It would therefore be reasonable to suspect the existence of such a painting.

M. Dacier noticed, in the catalogue of the Didot de Saint-Marc sale (November 30, 1835) a picture then attributed to Watteau, the description of which exactly accorded with that of Princess Murat's drawing. Unfortunately, no one knew what had become of this picture. Now, after a more or less prolonged burial in Russia, it turns up as though in response to M. Dacier's wish [PLATE B]. Its last owner, Baron Balthazar von Ungern-Sternberg, bought it in Petersburg between 1915 and 1917. The original attribution to Watteau had been forgotten. When the picture was taken to Holland, and, later, to Paris, it was introduced as a work of Longhi's. It is M. François Boucher, conservateur adjoint of the Musée Carnavalet, to whom its identification is due, and it was he who brought it before the notice of the Louvre authorities.

The only slight difference between the painting and the drawing is in the houses on the drop scene, the artist having wedded the background of the second drawing to the composition of the

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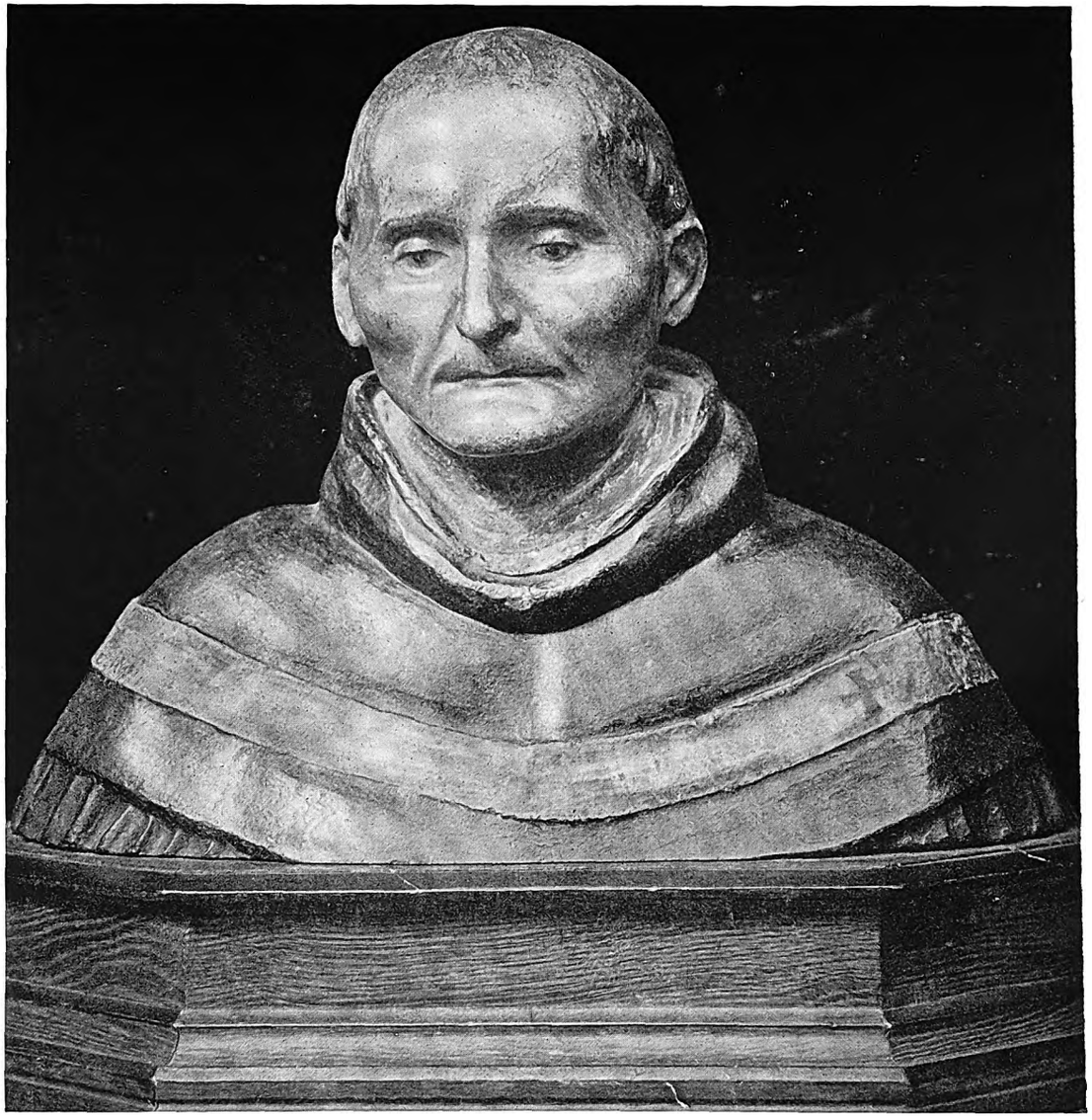
C—Mother Superior of a Convent. School of Guido Mazzone. (Herr Michel van Gelder)



D—An Ecclesiastic, here ascribed to Giovanni della Robbia. (Herr Michel van Gelder)

Plate II. Unpublished Terra-Cottas of the late Quattrocento

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A—Arlequin Empereur dans la Lune, by Watteau after a drawing by Gillot. Canvas, 65 cm. by 82 cm. (Nantes Museum)

B—La Scène des Carrosses, by Claude Gillot. Canvas, 1.28 m. by 1.6 m. (Louvre)

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first. Also, Pierrot, who appears in the drawing, has been suppressed; in the drawing he is shown bringing up viands that have been ordered by the two enraged shrews, who, rather than give in, have resolved to dine on the spot.

The female parts are taken by men. Harlequin is seated in the carriage on the right, and throws out his chest and gesticulates. His costume, in red and blue lozenges, shows between the folds of the white, pink-lined dress. He wears a mask and one of those, then fashionable, high lace bonnets called "fontanges," this particular example being of extravagant proportions such as, in conjunction with the vehement gesture of thrust-out arms and lowered head, were part of the stock-in-trade of the comic drama. The adversary of Harlequin, on the left, should be, according to the play, Mezzetin, also disguised as a woman. The painter, for some unknown reason, has given her the attributes usual to Scaramouche—the black pourpoint, the black moustache with drooping ends, and the black calotte visible from under the woman's headdress, disarranged by the vigour of the disputation. The two valets, one in red, the other in yellow, confront each other, nose to nose, modelling their attitudes on those of their mistresses. A *commissaire* who has the air of an amiable court official, stands behind, and, by a gesture, seeks to re-establish the peace.

The very careful painting has neither the verve nor the fantasy of the drawing. Moreover, one notices several points of resemblance with Watteau; so much so that one wonders whether there was not at least a partial collaboration of the pupil and the master.

The same question is suggested by another very curious picture in the museum at Nantes [PLATE A], also representing a scene from a play of the Comédie Italienne: *Arlequin Empereur dans la Lune*.[4] An identical composition was engraved by Huquier after a drawing by Gillot, now lost. In spite of this evidence, the picture has been accepted by good judges as a Watteau, and I think M. Dacier inclines to that view. M. François Boucher, on the contrary, in a lecture recently delivered to La Société de l'Histoire de l'Art français, gave the picture to Gillot, and he hopes soon to justify his attribution in the pages of the *Gazette des Beaux-Arts*.

The question is a delicate one. The points of resemblance between *Arlequin Empereur dans la Lune* and the *Scène des Carrosses* are evident. First of all, there is a resemblance between the general planning of the two compositions, the subjects being taken directly from a play of the Théâtre Italien. Now, this is just what Gillot is known to have voluntarily done, and it is what Watteau hardly appears to have done. The painter of the *Fêtes galantes* made the comedians themselves the protagonists in his compositions. He made use of their picturesque costumes and of their traditional stage types, but he assembled them according to the fancies of his own dreams, and informed them with activities far vaguer than those of a scene in any particular comedy as played in a theatre. Mr. R. R. Tatlock has published in the BURLINGTON MAGAZINE[5] a note on two Watteau drawings, one of which is in the Print Room of the British Museum. Both represent the same old woman, in one drawing seated, in the other standing, a kerchief over her head and a box of curious design hung on her arm. I fear I cannot agree with his conclusion that this picturesque figure is some character in a play. She belongs to that class of beggars, artisans, and vagabonds, the *petit peuple* of the street, whom Watteau at one period of his life sketched from nature, and of whom we have numerous examples in the celebrated collection entitled *Figures de différents caractères*.[6] These particular drawings are of an old Savoyard with an almsbox. When composing from stage types, Watteau no doubt studied his actors from nature, and drew them as he saw them in the theatre, though without the intention of reproducing any definite scene in any given comedy. From these drawings from life he selected the elements of his invented compositions, which thus had only a distant connexion, or no connexion at all, with the theatre proper.

If one cares to consider the question in detail, other similarities become evident; the costume of Harlequin and the very expressively rendered black mask, the carriage with its hood, and even, though the scenes differ so greatly, the mimicry of the actors. The young commissaire in the *Scène des Carrosses* is very like several of the figures grouped on the left of the Nantes picture, especially the young woman, Isabelle, who holds the fan. All of these exhibit a softness of feature not altogether free from the danger of banality, which is in sharp contrast with the more frankly burlesque comic types which seem more naturally to belong to Gillot.

From these observations, one might well be tempted into the belief that if the two works are really Gillot's, Watteau must have touched them up and even executed in their entirety some of the secondary figures. This hypothesis in no way contradicts what we know of the relationship of the young Antoine Watteau during the years of his apprenticeship in Gillot's studio. Gillot certainly had an important influence on his extraordinarily gifted pupil, even if it was only in bringing before him the repertoire of the

[4] The subject has been identified by M. Marcel Nicolle, in his *Catalogue du Musée de Nantes*.

[5] BURLINGTON MAGAZINE, April, 1921, Vol. XXXVIII, p. 156.

[6] See my article in the *Gazette des Beaux-Arts*, 1921, Vol. II, p. 296, *et seq.*, *Watteau portraitiste*.

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Théâtre Italien and a whole cycle of fantasy in which Watteau found inspiration for so great a number of his works.

But Gillot, in his turn did, consciously or otherwise, profit by his contact with the precocious genius of Watteau. He soon became, we are told, jealous of his pupil; after some years of intimacy and of close collaboration, they separated. According to the Comte de Caylus in his *Vie d'Antoine Watteau,* Watteau:

> n'aimait pas qu'on lui demandât des détails sur leur liaison et sur leur rupture; pour ses ouvrages, il les vantait et ne laissait pas ignorer les obligations qu'il lui avait.[7]

Caylus adds that after Watteau parted from him, Gillot almost gave up painting and devoted himself to drawing and to etching, in which he excelled.

It is impossible not to think of Watteau when one considers the very nervous drawing of the hands in the *Scène des Carrosses,* particularly the yellow lackey's fist and the menacing hand of Harlequin. The commissaire recalls certain figures of youths in Watteau's pictures, showing, under their curled perruques, soft, child-like, almost feminine faces. There is also in the costume of Harlequin, with its blue and red lozenges and the pink lining of its white dress, something of the subtle and powerful colourist who created *L'Embarquement pour Cythère.* However, the conception and the execution, the composition in bas-relief, the violent and yet rather hampered movement, this dry precision of contour, this lively, but harsh and inharmonious colour, all this is as far removed as well could be from the spirit of Watteau; all this is in tune with the conclusion of the seventeenth, not with the commencement of the eighteenth century. Gillot, as a painter, here appears to us as nearer Antoine Coypel than Watteau. The works we are accustomed to associate with Watteau in the first flights of his career are in an altogether different manner; so also are the several examples belonging, like that in the Strasbourg museum, to the tradition of the Flemish or even Dutch *genre* painters, and so also are those military pieces that earned him his first success. In all these the colour is sober, refined and harmonious, the touch light, the attitudes calm.

In the affinity of subject and composition between the *Scène des Carrosses* and *Arlequin Empereur dans la Lune,* the latter picture is not without that quality and that finesse evinced by Watteau even in his earliest works. In them one never finds such a medley of rather crude colours, such a hardness of contour, such silhouettes cut out, as it might seem, by a punch, such an exaggeration of mimicry which, to judge from the *Scène des Carrosses,* seems to be the characteristic mark of Gillot. The Nantes picture is full of faults and awkwardness, as the work of an artist just beginning his career is likely to be. The young Isabelle with her velvet bonnet and her fan stands up as dead and stiff as a doll. All the same, Harlequin, seated in his carriage, wears a mask and costume quite the same as those he has in the *Scène des Carrosses,* and the gestures of his two arms have a grace and amplitude to be found in the theatre rather than in real life, just the sort of gesture for which Gillot had so marked a weakness. As though in revenge, the figure of the young Mezzetin, in the left corner, has already "cette grâce dans les airs de tête," remarked by Antoine de La Roque, the first biographer of the painter of the *Fêtes galantes.* And the morsel of sky appearing between the trees—compare it with the crude blue sky on which Gillot so rigidly outlined the walls and roofs, in the *Scène des Carrosses.* The background of the Nantes picture proclaims aloud its relationship with the landscapes of *l'Assemblée dans un parc,* and with I do not know how many celebrated works. The whole composition is bathed in that mystery and melancholy that haunted the spirit of Watteau, a thing quite foreign to the witty, fantastic Gillot.

No doubt the Louvre and the Nantes pictures are, roughly speaking, contemporaries. The *Scène des Carrosses* betrays both the invention and the handling of Gillot, with perhaps one or two details by Watteau. The idea of the *Arlequin Empereur dans la Lune* is Gillot's; so is the composition. But in regard to the execution itself, Watteau's hand predominates. It was the young Watteau who, towards 1706 or 1707, painted this picture, and in it he interpreted in his own style a drawing of his master's.

[7] Pierre Champion, *Notes critiques sur les vies anciennes d'Antoine Watteau,* Paris, 1921, p. 81.

A RECOVERED MASTERPIECE BY ROUBILIAC

BY KATHARINE A. ESDAILE

"CHAMBERS," wrote Dr. Johnson of Sir Robert to Boswell on March 5, 1774, "is either married, or almost married, to Miss Wilton, a girl of sixteen, exquisitely beautiful, whom he has, with his lawyer's tongue, persuaded to take her chance with him in the East." The passage is not annotated by Dr. Birkbeck Hill, yet it surely deserves an allusion to Mrs. Thrale at least, among whose marginal notes to the Johnson Letters we read: "Chambers was judge in

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Joseph Wilton, by Roubiliac. Plaster bust (Royal Academy)

A Recovered Masterpiece by Roubiliac

Young Art Student, by Wallerant Vaillant. Canvas, 61 cm. by 51 cm. (Messrs. Bromhead, Cutts and Co.)

Wallerant Vaillant or Joseph Frans Nollekens?

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India, married Fanny Wilton, the statuary's daughter, who stood for Hebe at the Royal Academy. She was very beautiful indeed, and but fifteen years old when Sir Robert married her." Nor is this all we know of Lady Chambers, since, as J. T. Smith tells us, she sent Roubiliac's bust of her father " to Mr. Nollekens's to be repaired, previous to that lady's presenting it to the Royal Academy"; on the front of the pedestal is the following inscription, dictated by Lady Chambers :—

Joseph Wilton. Died Nov. 25, 1803. This bust, by Roubiliac, Is presented to the Royal Academy by his daughter, Lady Chambers.

The bust, representing Wilton holding a sculptor's hammer, was exhibited at the Society of Artists in 1761, shortly before Roubiliac's death that is to say, and belonged to the ripest period of his art. The intimacy between the two sculptors is further proved by the fact, also recorded by Smith, that Wilton owned a mask of Roubiliac, which was sold at his sale in 1786, and vanished shortly afterwards. More serious still, Roubiliac's bust of Wilton also vanished, without anyone so much as knowing whether it was a model or the finished marble, though the repairs needed not fifty years after it was made pointed to the former. Mr. W. T. Whitley has been good enough to inform me that he has seen a letter of Peter Cuningham's in which he says that his father Allan, wishing to reproduce the bust as a frontispiece to his *Life of Wilton* (1830), applied to the Royal Academy for permission, and met with a blank refusal. Years afterwards, meeting Charles Landseer, then Keeper, Peter Cuningham mentioned the bust, whereon Landseer explained that it could not be found, that he was sure it was not at the Royal Academy, and that there was no record of such a gift from Lady Chambers. Mr. Whitley has, however, recently discovered, in one of the minutes books of the Royal Academy, a report by William Daniell, R.A., and W. R. Bigg, R.A., dated October 30, 1824, in which it is stated that "since the last examination there has been an addition of the following casts . . . and a bust of Mr. Wilton, R.A., by Roubiliac, presented to the Academy by Lady Chambers." The exact date of the presentation therefore remains uncertain, but it is rather singular that between 1824 and about 1829, when Allan Cuningham must have applied for permission to reproduce it for a book publication in 1830, the bust should have been entirely lost sight of.

In March, 1923, it was discovered in a storeroom at the Academy, covered with dust, but with the exception of one broken finger, wholly uninjured. It has been reverently cleaned and restored, and is now placed for safety in one of the private rooms at Burlington House, the fragility of the material, plaster, rendering its public exhibition something of a risk.

One of Roubiliac's very finest works, it represents Wilton in a loose robe, holding, as Smith correctly states, the sculptor's hammer. The drapery, as in the *Lord Ligonier* at Windsor, is so contrived as to link the bust and pedestal without leaving that distressing skimpiness which so often mars the bust in the hands of Nollekens and Chantrey; and the work shows the sculptor's characteristic dislike of wigs. Wilton wears his own short, curly hair, and the animated turn of the head, the rich drapery and admirably modelled hand, rank the bust with the very finest works of the century. The first line of the inscription runs: " Joseph Wilton, Esqre., R.A.," and Smith, as the son of Roubiliac's assistant, gives the correct form of the name, not the literary form " Roubilliac " used by Lady Chambers in the actual inscription. He does not mention the nature of the damage repaired by Nollekens: very likely it was the same finger — the portion of the work most liable to accident. The welcome recovery of the bust vindicates Smith's accuracy, on which, in this instance at least, serious doubts had been cast by the total disappearance of a remarkable work of art. Wilton's bust of Roubiliac, No. 167 in the same exhibition, is, alas, still to seek.

NOTES ON VARIOUS WORKS OF ART

WALLERANT VAILLANT OR JOSEPH FRANS NOLLEKENS?—In the eighteenth annual report of the National Art Collection Fund (1921) is reproduced a picture representing a young artist reading in front of some casts, with a book with the drawing of a head and other accessories. This picture is ascribed to Joseph Frans Nollekens and presented through the N.A.C. Fund to the National Gallery of British Art at Millbank. This work is a replica of a picture belonging to the Duke of Leinster and preserved—at least, twenty-five years ago, when I saw it—at Carton, Maynooth, Ireland. The Carton picture is the work of Wallerant Vaillant, who himself made a mezzotint engraving after it.

Another picture by the same master, also representing a young art student [PLATE], is at present to be seen at Messrs. Bromhead, Cutts and Co. This picture, which we reproduce in the accompanying plate, is also engraved by Vaillant himself, and the engraving is described by Wessely under No. 19 of his catalogue.

C. HOFSTEDE DE GROOT.

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THE DRAWINGS OF GREENWICH SUITS OF ARMOUR IN THE VICTORIA AND ALBERT MUSEUM.[1]—Both Viscount Dillon and the late Sir Guy Laking[2] state that nothing is known of the history of this volume of drawings from the date of the Duchess of Portland's sale in 1790 until its re-appearance in the Spitzer sale, 1894. On looking up the catalogue of the sale of the library of Princess Elizabeth (daughter of George III), Landgravine of Hesse-Homburg (1770-1840), held at Sotheby's, April 7, 1863, I found a "Holbein" item (958), which Mr. A. G. B. Russell identified for me with the volume in question. It was sold for £30 to a certain (dealer?) Mr. Aaron. A note adds that Mr. Beckford in his *Extracts from a Journal,* under Frankfort-on-the-Main, observes "The best things in the château are in the Hereditary Princess's apartments, among which may be reckoned a most valuable and unique book in folio of drawings by Hans Holbein." The attribution to Holbein was manifestly untenable, but it should also be noted that the later attribution to Jacob Topf, an Innsbruck armourer, was regarded by the late Sir Guy Laking as having little foundation. He read the inscription on one of the drawings, "Thes tilt peces wer made by me Jacobe," as referring to the armourer's surname, Jacobe, or Jacobi (Jacoby), a master armourer (possibly English) known in records to have been working at Greenwich in 1590. A. M. HIND.

LAURA PIRANESI.—In my work on Giovanni Battista Piranesi (Cotswold Gallery, 1922, p. 88) I referred to two small plates, the only etchings then known to me with the signature of Giovanni Battista's daughter, Laura Piranesi (*c.* 1750). An earlier note (in the first edition of my *Short History of Engraving,* 1908) that I did not know any plate with her signature, resulted in the presentation, in 1909, by Mr. H. R. M. Howard, then in Alexandria, of the first of her plates that I had seen. The British Museum recently acquired a volume (in early nineteenth-century binding, labelled *Views in Rome*), which contained eighteen plates of the same character and size by Laura Piranesi. The volume was evidently a chance collection, not a regular set, as the frontispiece was the second title of the *Antichità Romane de' Tempi della Repubblica* (1748) (i.e., *Antichità Romane fuori di Roma . . . Parte seconda*), quite inapplicable to the contents, the remaining prints being forty-seven of the small views by G. B. Piranesi in Volume I of *Le Antichità Romane* (1756). The plates have in consequence been distributed in the Museum collection. The eighteen plates by Laura included the two already known; fourteen of the others are signed (either *Laura* or *Lavora Piranesi*), and two others unsigned, but certainly by her hand. They all measure about $5\frac{1}{2} \times 8$ inches; seventeen being copies of G. B. Piranesi's *Vedute di Roma* (of my Nos. 8, 9, 31, 32, 36, 38, 45, 47, 48, 54, 57, 60, 64, 67, 96, 98, 109), and the eighteenth a new version of the *Temple of the Sibyl, Tivoli* (comparable to No. 62). None of them are slavish copies, details of foreground and figure being frequently changed. Laura must have had a wonderful gift for etching, as she reflects so exactly in small the touch of her father's work, with an almost equal spirit in drawing the fantastic figures which haunt these plates. I would like to think that Laura is the lady portrayed in a large plate of the *Temple of the Sibyl at Tivoli,* etched by Francesco Piranesi in his *Raccolta de' Tempi Antichi,* 1780 [PLATE III]. Laura probably etched her plates about this time, but I have no further record of her life, beyond the date of birth and the etchings which may have been done for some book or series still to be identified. Of the smaller copies of the *Vedute* (measuring about $3\frac{7}{8} \times 5\frac{1}{8}$ inches), to which I referred in my Piranesi book, unsigned, but probably by Laura, two have since come to the British Museum by gift from Mlle. Chariatte. A. M. HIND.

"SOME GOLDEN FLEECE PORTRAITS."—We learn from Mr. L. Earle Rowe (Director of the Rhode Island School of Design, Providence, U.S.A.), that the companion panel to that portraying Claude de Toulongeon and his patron Saint Claude (so identified in Mr. A. Van de Put's article, "Some Golden Fleece Portraits," in our June number), is now the property of the Rhode Island School of Design. After alluding to the modification in size which the panels have undergone, and to the repainting of their backgrounds, Mr. Rowe continues:

"Lastly and most important, there is on the backs of both panels sufficient evidence of other paintings to warrant attention. There is a bearded saint, in a damaged condition, on the back of the Worcester panel, while a better preserved figure of St. Martin of Tours is on the back of the Providence panel; both are painted in the *grisaille* colour which was popular with the Flemish painters of the period. I do not know whether the native French artists of the late fifteenth century borrowed this custom, but the evidence rather supports the theory that the work may have been done by a Flemish painter working in Burgundy."

[1] Edited by Viscount Dillon as *An Almain Armourer's Album,* 1905, with reproductions.
[2] *European Armour and Arms,* IV, 1921, p. 2.

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REVIEWS

Lo que se sabe de la Vida del Greco, 120 pp. + 1 plate. **El Entierro del Conde de Orgaz,** 107 pp. + 1 plate. By MANUEL B. COSSIO. Madrid: (V. Saurez.)

One may challenge Señor Cossio's reasoning and quarrel with his taste; but he still remains the one indispensable authority on El Greco. Revision of his book is long overdue; but it is some compensation to find it undertaken by the author himself, one of the chief figures in that Castilian renaissance of learning which has turned for inspiration from Velasquez and Cervantes, figures of the decadence, to El Greco and Lope de Vega, men of the great age.

Little has been added to his learned and eloquent plea for the famous *Entierro del Conde Orgaz;* but the additions are important, for they fix the date of the painting. The earliest authority for this is Villegas (in his *Flos Sanctorum,* Toledo, 1588), who quotes a licence from the Archbishop of Toledo dated October 23, 1584, for the *Entierro* to be painted and placed in Santo Tomé in Toledo, and speaks of it being in position; and this evidence is repeated by Pisa in his *Apuntiamentos* (1612), which still remain in manuscript in the Provincial Library at Toledo. This suggests that the picture was painted between 1584 and 1588. But on the handkerchief hanging from the pocket of the page in the left foreground is in Greek characters the unmistakable date 1578; yet on stylistic and other grounds it is inconceivable that the work is earlier than the *Espolio* (1579) and the *San Mauricio* (1584). The difficulty has been resolved by the discovery and publication (see San Roman, *El Greco en Toledo,* 1910) of a contract dated March 18, 1586, between the priest of Santo Tomé and El Greco. This recites a petition asking for the Archbishop's licence mentioned above, and the licence itself; and goes on to say that the finished picture is to be delivered by Christmas Day, 1586. The 1578 on the canvas, therefore, cannot refer to its execution, and its meaning is still doubtful. There is, however, an old tradition that the page is a portrait of El Greco's son Jorge Manuel, who was born in 1578; and Señor Ricardo Jorge (*El Greco,* 1913) suggests that therein lies the explanation.

But of far greater interest is another group of documents discovered and published by Señor San Roman, mainly relating to the death and burial of El Greco. They have indeed justified Señor Cossio in changing the title of his first chapter from "What is unknown of the life of El Greco" to "What is known of the life of El Greco"; and, in fact, nothing tells us so much about the life of the painter as his leaving it. Long ago, the date of 1625 given for the death by Palomino (*El Parnaso Español Pintoresco Laureado,* Madrid, 1724) was upset by the record in the register of Santo Tomé of El Greco's death on April 7, 1614, and of his burial in Santo Domingo el Antiguo. He made no will; but eight days before his death executed a document giving his son Jorge Manuel power to do so. In this "testament" dated March 31, 1614, the painter declares himself "a good, faithful and catholic Christian," and directs that after payment of funeral expenses the rest of his possessions are to go to his son. On April 12, 1614, Jorge Manuel asked for license to take an inventory of his father's goods, and on July 7 he presented it duly witnessed; but not until January 20, 1616, was the will proper executed, to prove payment of El Greco's funeral expenses, and to declare assets and liabilities. Therein it is stated that El Greco was placed in a coffin, which was deposited in a vault in Santo Domingo el Antiguo, that his funeral was attended by various religious confraternities of the city, and that many masses were sung for his soul. Yet there is no trace of the tomb in the church. By a contract dated August 12, 1612, the Church authorities had granted Jorge Manuel "an altar and a vault," on condition that he set up an altar and a retable; and there is evidence that the contract was carried out. But in 1667 the vault seems to have been regranted to Don Juan Alcocer de Herrera, who replaced the retable of Jorge Manuel by another, in position to-day. Examination has revealed only a confused mass of bones; but the vault is divided into two compartments, a rare feature, in the smaller of which is a niche holding a single person's remains. Yet it is uncertain whether these are El Greco's; for in 1618 Jorge Manuel and the authorities of San Domingo fell out, and the vault was handed over to the Church for redisposal, while Jorge Manuel purchased a site in San Torcuato for a vault to inter "himself, his wife, sons and descendants, and *his fathers.*" Possibly El Greco's body was moved here; but as San Torcuato is now destroyed, there is no means to verify the supposition. We know where El Greco was buried, but not where he lies.

Over El Greco's earlier activities an impenetrable fog still hangs; but here and there we see something of his life in Toledo. The fact that in the testament, Jorge Manuel is spoken of as the son of Doña Jerónima de las Cuebas, and there is no reference to a wife, suggests that he was illegitimate; and the name of Theotocopuli does not appear to have been used by him or his descendants. Once settled in Toledo, El Greco seems to have remained there,

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though there is a mysterious reference by the Portuguese writer Melo writing in 1657 to a visit to Seville. It is curious, however, that Pacheco, who lived there, should make no reference to this. In Toledo, El Greco in 1585 rented rooms in " las casas principales " of the Marquis de Villena. In 1600, he was living in a house owned by Don Juan Suarez, but in 1604 he was back in his former residence, where he remained until his death. The building long ago disappeared to make room for the Paseo del Transito; the so-called House of El Greco is simply a pious tribute to his memory.

The fact that El Greco occupied twenty-four rooms gives colour to the accusation of Jusepe Martinez that he lived extravagantly " gaining many ducats, but wasting them in the excessive ostentation of his house." Yet the inventory hardly bears this out. In the kitchen, two copper saucepans, two spits, two frying pans and a brass mortar were the only cooking implements. The bedroom gained a touch of magnificence from a crimson canopy of red damask; but the household linen consisted of one tablecloth, seven napkins, two sheets and two towels. El Greco's own clothing, apart from the suit in which he was buried, included only three shirts, two pairs of stockings and three pairs of socks, though he possessed also a sword and dagger. The furniture of the living rooms was to match. Eight chairs for the twenty-four rooms, no works of art, no pictures by other painters. That El Greco earned money, his activity as a painter testifies; that he spent it, the inventory; which calls up a picture of increasing poverty, to which all save appearances had been sacrificed. In fact the most important part of the estate was one hundred and forty-three paintings of El Greco's own, only twenty-five of which have been identified. There were also in his studio thirty models in clay and wax, and fifteen in plaster, from which Pacheco says he used to paint. He also left one hundred and fifty drawings, thirty designs for pictures, and two hundred engravings, with ten " planchas de cobre talladas," possibly wood blocks cut by himself. Among his painting materials, palette and brushes do not appear, but there were colours, a porphyry slab and two mullers, a flask of varnish and one of nut oil, and some prepared canvases.

But perhaps the most interesting section of the inventory is the list of books. In the choice of these early life and training determined his tastes. Twenty-seven were in Greek, sixty-seven in Italian, and seventeen only in Spanish; and it is of the Greek and Italian alone that any details are given. He fed his imagination upon Homer, Euripides, Demosthenes, Æsop and Lucian among the Greeks, on Petrarch and Ariosto among the Italians. He read the Old and New Testaments, the writings of the Fathers, and among the philosophers, Aristotle; though that he had a taste for Neo-Platonism is indicated by his possessing the writings of Francesco Patrizzi. Books relating to his profession included some architectural works and a Treatise on Painting, in Italian. Was it Alberti or Leonardo? Either would have appealed to a mind, mystic and passionate though it was, which so largely drew inspiration from the same sources as the men of the High Renaissance. W. G. C.

Goya as Portrait Painter. By A. DE BERUETE Y MORET. Translated from the Spanish by SELWYN BRINTON, M.A. 216 pp. + 60 pl. (Constable.) £2 12s. 6d.

This translation of *Goya: Pintor de Retratos* (1916) was in course of publication when, in June of last year, Señor Beruete died. The author happily had had time to finish the series he planned on Goya, with the two volumes, *Goya: Composiciones y Figuras* (1917) and *Goya: Grabodor* (1918). Let us hope that it may turn out to be possible to publish English translations of these as well.

This volume consists largely of biographical material, none of which as far as I have noticed is new, but all of which has been very logically and intelligently arranged. Without embodying very many ideas, or being very thoughtful, or having any particular literary merit, it is at least a fair and readable account. The author has made the mistake of failing to differentiate between the functions of the catalogue compiler and of the biographer. Thus we have long passages, forming part of the main essay, in which the exact attitude of a sitter is mechanically described in the familiar style of the auctioneer's list, " Standing in a light and easy pose on her left leg, over which she has crossed the right, its foot appearing. . . ." This notwithstanding the fact that the picture is reproduced on a large scale on the opposite page. On the other hand, when we turn to the list of portraits at the end of the book we find it ill-arranged and incomplete, no work in the nature of a repetition being included. There is no index to the text. The plates are mounted stylishly but are poorly done and, what is inexcusable, have often been so much trimmed that the composition of the original is injured. The binding and printing are excellent, and if Señor Beruete's other books on Goya are to be brought out in English, the publishers may produce a most creditable series by avoiding the defects of Vol. I. R. R. T.

Honoré Daumier. Appreciations by DUNCAN PHILLIPS, FRANK JEWETT MATHER, GUY PÈNE DU BOIS and MAHONRI YOUNG. x + 61 pp. + 49 plates. New York. (E. P. Dutton.) $6.

The illustrations are the best part of this book. Some are reproduced from other reproductions—

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witness some woodcuts with descriptions in German—which does not help their quality: and size, owner, and medium are not always given. But they form a tolerably representative selection of Daumier's work in its different aspects. The four introductory essays are well-meaning and discursive eulogies, which cover much the same ground, laying considerable stress on Daumier's moral qualities but giving remarkably little information about him. Where facts are concerned, there are a few mistakes. Sir Joshua may have mixed his paint with brains, but the story is told of Opie; and Ratapoil (spelt Ratapo) may embody the shabby-genteel aspects of the Third Empire, but is not a caricature of the Emperor. A little trouble would have made the useful biblography complete. Klossowski's important *Catalogue Raisonné* is not included; no date is given for M. Geffroy's articles in the *Revue de l'Art* nor is his authorship of the article on *Daumier Sculpteur* mentioned; and the writer of the volume on Daumier in the "Grands Artistes" series remains anonymous. W. G. C.

Repertoire de Peintures du moyen age et de la Renaissance (1280-1580). By SALOMON REINACH. Tome VI. 312 pp. of line reproductions. Paris. (Ernest Leroux.) 20 frs.

With the sixth volume M. Salomon Reinach has completed his heroic task of making a Corpus of the paintings of these three centuries. In all he has reproduced in outline 6,224 pictures, giving them thereby a definite status and accessible position. That is to say, that any one of these six thousand pictures can be referred to by a definite number. And this number will have the same meaning for all writers in all countries and all ages. To some extent, that is, every one of these pictures is pigeon-holed. To some extent, of course, only, because the copyist, whether honest or fraudulent, cannot be held at bay by the slight outline reproductions which were all that the immense scope of the work permitted—a fact of which a curious example has just come to light. There is at the Museum at Castres a self-portrait by Goya. In 1914 this was copied on an old canvas by a clever copyist who, however, failed to notice a certain light on the dress. There now appears in the Bonnat museum at Bayonne a precisely similar picture minus the light. The circumstances are certainly suspicious and similar situations will, of course, always arise, though in proportion as the age of the originals increases the possibility of forgery gets less. Apart, however, from this inevitable drawback, the *Répertoire* becomes an admirable instrument for reference and comparison. The outline drawings are nearly always astonishingly exact and give the general character of each picture with great precision. This last volume is concluded by three stupendous indexes which alone will excite the envious admiration of scholars at the vast erudition and industry of the author. M. Reinach has done a laborious piece of work of a kind which receives no general recognition or recompense. It is the more incumbent upon those scholars who benefit by his generosity to express their gratitude.

R. F.

La Miniature française du XIIIe au XVe siècle. By HENRY MARTIN. 120 pp. + 104 pl. (4 in colour). Brussels (Van Oest). 250 frs. Edition de Luxe, 25 copies, 350 frs.

Few groups of mediæval works of art have been more elaborately reproduced by photographic processes than the illuminated manuscripts of the fourteenth century, especially those of France and England. If our public libraries were more enterprising than they are in the purchase of such publications it would be easy for scattered students to acquaint themselves with the great and famous MSS. by such means. The lover of art, who is not a specialist, will, however, be glad to find in a convenient form a representative selection of reproductions showing characteristic pages or miniatures from French MSS., all belonging to that important Paris school, which took form in the thirteenth century, expressed itself most fully in famous volumes in the fourteenth century, and was displaced in the early part of the fifteenth century by the new style which we associate with the name of the Van Eycks.

The learned author of the explanatory text has supplied a most interesting and comprehensive essay dealing lucidly with the whole subject. The single criticism that occurs to me is concerned with an artist, not quite of the first rank, nicknamed by him "Le Maître aux Bouqueteaux," to whose work he devotes a more detailed and a longer examination than he gives to worthier and more famous artists. The plates, 100 in number, carry reproductions in collotype of 130 miniatures, and they are as good as black and white representations can well be of pictures whose chief charm resides in their gold and colours. The four additional plates, done in colour by photographic process, are spoilt by an unhappy pink flush that pervades all of them and falsifies their values.

The purpose of the author is to celebrate and exemplify the work of the Paris school of the fourteenth century. He begins, therefore, by tracing its origins in the thirteenth and by describing the transition from the earlier monastic schools to the lay miniaturists who replaced them and introduced the freshness and spontaneity which endows their work with perennial charm. This change began shortly after the reign of St. Louis and happened concurrently with the growing attention paid to profane literature. The older artists had depended upon the approbation of their monastic superiors and were therefore closely tied to tradition. The new men appealed to lay patrons and were governed by a

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freer taste. This change is further marked by the emergence of definite artistic personalities, men with recorded names, the masters of identifiable workshops. Such was Honoré, the most important maker of illuminated manuscripts working in Paris at the end of the thirteenth century, whose atelier was still active as late as 1318 under the direction of his kinsman, Nicholas of Verdun. To Honoré is ascribed the *Breviary of Philippe le Bel,* a fine MS. completed before 1297 and still to be seen in the Bibliothèque nationale.

Jean Pucelle, a still more famous artist, whose reputation lasted at least a century, was doubtless a pupil of Honoré, inheriting his style and bringing it to perfection. His period of activity roughly coincides with the second quarter of the fourteenth century. The Bible of Robert de Billyng (dated 1327) and the *Belleville Breviary* (before 1343), both in the Bibliothéque Nationale, may be named as among the best books attributable to this workshop; the latter is rightly valued by our author as one of the most splendid MSS. produced in the Middle Age. It may be said to have finally fixed the type of page-decoration which was to be followed by all the best artists in France for three-quarters of a century. The formalized vine-tendrils, the ivy-leaves, the little fanciful figures introduced among them, the two unframed figure-subjects below, the general proportions of page and columns, these and a number of other features remained broadly the same well on into the fifteenth century.

The aforesaid Maître aux Bouqueteaux appears to have been active at the head of an important Paris workshop between the years 1350-1380. Our author names ten MSS. attributable to this school and devotes sixteen plates to their illustration. The most delightful are the *grisailles,* among which may be specially named those in the Bible of Jean de Sy (*c.* 1356). Records preserve for us the names of the chief miniaturists working in Paris at this time, but we have no reason for identifying one of them more than another with this nameless artist. He was a naturalist beyond most of his contemporaries and a lover of animals, which he draws with vivacity. He puts unusual vigour into his angels and generally gives the impression of energy of mind and alertness of observation, but he lacks the astonishing refinement of Pucelle.

As we approach the close of the fourteenth century varieties of style multiply and artists become more numerous. Several identifiable individuals stand out among the rest as pre-eminent, notably the now comparatively well-known Jacquemart de Hesdin. He must have been Pucelle's best pupil and no written record is needed to confirm his evident artistic parentage; indeed, one very splendid manuscript, the *Beau Bréviaire de Charles V,* is cited as containing miniatures which might as readily be ascribed to the master as to his successor. So much has in recent years been written about Jacquemart in the pages of the BURLINGTON MAGAZINE that it is unnecessary here to enlarge upon his merit. M. Martin regards him as a man of talent but his contemporary Beauneveu as a genius With this verdict I cannot agree. As a sculptor Beauneveu was second-rate. He was only a miniaturist by exception and the miniatures recorded as by him are not of great excellence.

We are thus brought within range of the brothers de Limbourg, with whom we presently enter on a new age of art. The influence of the Flemings, led by the Van Eycks, becomes dominant and the school of Paris yields priority of place and merit to the schools of the Low Countries. Miniaturists after the first decade or two of the fifteenth century tend to become mere craftsmen rather than artists. At all events they no longer lead the way as painters. Their art in the hands of the Van Eycks and the de Limbourgs enjoyed a last glorious moment of perfection, but with them closes this delightful chapter of mediæval art-history. MARTIN CONWAY.

Zwanzig Federzeichnungen von Urs Graf. Einleitung von Dr. Karl Th. Parker. Zürich (Orell Füssli). 200 copies. 150 frs.

In twenty examples, chosen mostly from collections outside Switzerland (Amsterdam, Darmstadt, Oxford, Vienna, Windsor, and private collections in Paris) but including a few fine specimens from the chief collection of his work at Basle, Dr. Parker illustrates Graf's development as a draughtsman with the pen from 1510 to 1525, the last year in which works of art from his hand are known. Only a few of the examples chosen, especially those from the Albertina, are already familiar by reproductions; but these could hardly be spared from a selection so various, so representative, so tactfully chosen and so ably explained, as this portfolio contains. The method of exposition is somewhat novel. Dr. Parker dispenses with any connected biography of the artist or essay on his art, but the comments suggested by each drawing in turn contrive to build up by degrees a lively picture of Graf's personality and the characteristics of his style. A portrait of himself and his wife, with which the series opens, affords excuse for a brief and vivid sketch of the matrimonial and other adventures of the " Kerl mit der Habichtsnase und dem Stiernacken," whose gifts for portraiture, for landscape, for allegory, satire and caricature become evident as we turn the pages. Every inch a man was Urs Graf, with a zest for a roving life: a roistering, quarrelsome, lecherous Swiss mercenary with a bitter tongue, a ready sword, and a rare accomplishment in the use of the pen. He is one of the

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most typical artists of his country, much more so than Holbein, whose more cosmopolitan life and greater scholarship have won him a fame which, except in the opinion of the Swiss themselves, throws the other artists who were his contemporaries while he lived in Switzerland into the shade. The reproductions, which are good without aiming at every refinement in the rendering of spots and stains in the paper, and the comments of the editor, which are intelligent, interesting and never pedantic, combine to present a vivid picture of a man who has hitherto hardly met with sufficient appreciation as a draughtsman. Every degree of finish is represented, from the marvellous dead *St. Sebastian,* where the tree is dashed off with an eager line that is perfectly successful and expressive, for all its haste, to the bourgeois couple in a landscape (pl. 12) where Graf has leisure to draw the fungus on a dead stump, or the head of St. Peter, modelled with the meticulous care which he would bestow, on other occasions, on the scanty costume or undraped limbs of a camp wench. C. D.

Wiener Jahrbuch für bildende Kunst. Edited by Dr. HANS TIETZE. Vol. V, 136 pp.+165 ills. Vienna: (Schroll.) 15s.

The fifth volume (for 1922) of what used to be a monthly periodical, *Die bildenden Künste,* less known in the West of Europe than it deserves to be, has appeared in a different form—as a single complete book. Most of the contributors to it are connected with the museums of Vienna, and their articles deal largely with new acquisitions, showing what efforts are being made, in spite of hard times, to maintain and increase their high and varied standard of artistic merit. Dr. L. Baldass writes a very interesting survey of all the early Austrian paintings in the picture gallery, to which considerable additions have lately been made by the transference of pictures from the Lower Belvedere (Moderne Galerie), which is henceforth to be a museum of baroque art, and by gifts from Prince Liechtenstein and others. The Schools of Salzburg, Brixen, and Vienna itself are all represented by work of various epochs in the fifteenth century, and there are also notable examples of the Danube School of the early sixteenth century, including the beautiful Huber from the Kaufmann collection. E. Buschbeck writes on new acquisitions of the picture gallery, by the Master of the *Virgo inter Virgines,* Cranach, Van der Helst, Ricci, and other late Italians, and Goya (a self portrait). A. Reichel describes additions to the drawings in the Albertina, chiefly by transference from other collections (Dürer's *Fechtbuch* from the Fidei-Commissbibliothek, the architectural drawings from the former Hofbibliothek, etc.), and gives the outline of plans for the future development of this collection. The additions to the prints in the Albertina, described by Prof. A. Stix, consist, apart from three early woodcuts, chiefly of a fine collection of French nineteenth century prints (Meryon, Manet, Millet, etc.), the bullfight lithographs of Goya, and some good Whistler etchings. The Albertina is also acquiring numerous specimens of the most modern (" Post-Impressionist ") French prints and drawings, to which the editor devotes an article (with illustrations after Derain, Dufresne, Friesz, Marchand, Segonzac, Matisse, Vlaminck, etc.), while Frau Tietze-Conrat writes on the recent work of the younger Austrian graphic artists. Dr. Tietze describes the legacies of V. von Kutschera, a recently deceased art historian, to various museums. The Albertina inherited his drawings by late Italian artists. There are also articles on bronzes by Renoir and Degas and on antique sculpture, not one of the strongest sides of the Viennese collections. C. D.

Modern Color. By CARL GORDON CUTLER and STEPHEN C. PEPPER. 161 pp. + colour blocks. (Milford: Harvard University Press.) 8s.

Following on Mr. Hambidge's studies in " Dynamic Symmetry," a number of American books have appeared dealing with various physical facts alleged to underly works of architecture, sculpture, and painting. The present volume is less speculative than these. It is a practical treatise by a physicist who understands the known facts that might explain the artist's use of colour; and it is written with skill. First comes a chapter in which the authors, a little magnanimously, propose to place at the disposal of artists details of the now somewhat celebrated " Cutler scale," which is later revealed as an ingenious mechanical device for the matching of any colour in nature, including the colours of shadows. The machine (with which we have experimented only in an imperfect form) essentially consists of a spinning disc on which colours are blended. Although its successful use ultimately depends on the sensitiveness of the eye of the manipulator, we grant that there is no apparent reason why it should not result in a far truer rendering of natural colours than is possible by the present method of the artist or art student.

The invention of the Cutler scale really aims at superseding the orthodox art class, and does so to about the same degree as the ready reckoner might be said to supersede the arithmetic class. The main part of the instruction in colour in a modern school of art consists of rendering exactly the modulations of colour in objects viewed at a distance, and a painter who can do that is considered to be well equipped. Probably some artists are made and some are marred by that system, the real painter using knowledge so acquired for a definitely artistic purpose, the other kind seeing in it an end in itself.

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How so large a majority of serious professors and students, accustomed to consider good pictures, can possibly believe accurate rendering of natural colour to be the objective of the artist in colour, or can deny that that could be attained by a purely mechanical means, is hard to understand. And yet almost all verbal and printed teaching of painting does so, and the same assumptions underlie nine parts of what is called a love of art. Messrs. Cutler and Pepper do so unhesitatingly. They quite ridiculously take it for granted that every properly equipped, and certainly every " successful " artist, is conversant with the theory of colour, and imply that the merit of an artist varies in proportion to the thoroughness of his learning in chromatography.

We have studied the little book with much interest, but fear that the typical artist is likely to be put off badly by such an attempt scientifically to explain an artistic process, and to be irritated by the implication that art is to be reformed and fitted with the latest patents like the modern printing press. To such a one the authors' failure to see what artists in colour, what Tintoretto and Vermeer and Cézanne are driving at, will come as a shock, and will seem to amount to a proposal to abolish art in favour of the Cutler scale. But the representational painter and the orthodox professor will find themselves confronted in *Modern Colour* by a system that is superior to that at present in use, and one that will have to be reckoned with, especially if Mr. Cutler's machine undergoes the process of improvement by which mechanical devices are usually perfected. If that happen, as it probably will, real art will become a thing for the few indeed, until the chasm between design and representation is dug to the necessary depth.

R. R. T.

Verzeichnis der Greizer Kupferstichsammlung aus der Stiftung der älteren Linie des Hauses Reuss. By HANS WOLFGANG SINGER. 100 pp. + 40 pl. Berlin (Wolgemuth and Lissner), 1923, folio. Limited edition of 175 numbered copies (150 for sale). [Nos. 1-10 bound in full vellum, £22 1s.; Nos. 11-150 in half vellum, £21.]

The present catalogue is the outcome of the re-discovery, during negotiations subsequent to the Revolution of 1918, of a library that had apparently lain neglected for two generations in the Upper Castle at Greiz. It is the remainder of the collection formed by Princess Elizabeth, daughter of George III, Landgravine of Hesse-Homburg (1770-1840). The Princess left her collection to her niece by marriage, Caroline, who, in 1839, married Prince Henry XXII of Reuss-Greiz. A large portion of the library was sold during the Princess Caroline's lifetime at Sotheby's, in April, 1863, but the present portion seems to contain the larger part of the very valuable collection of English mezzotint portraits, which Princess Elizabeth chiefly made before 1818 while still living at Windsor. She herself was an amateur artist, one of the several ladies of society who followed the style of Angelica Kauffmann; and she used her gifts of writing and illumination in the embellishment of a series of folio volumes, which she filled with fine engravings. Several of such volumes of portraits figured in the sale of 1863, while others, e.g., *The Dukes of York with their Armorial Ensigns*, remain in the library at Greiz. Professor Singer's aim has been to catalogue the best of the engravings of the collection, omitting prints in books except in the case of such of the English engravings and mezzotints as had been arranged in the volumes embellished by the Princess. Even so, the number of prints catalogued is 6,149, of which 2,465 are English. They are excellently arranged in schools and centuries, and I can suggest few revisions but the transfer of Robert White from the eighteenth to the seventeenth century, and the use of the form *Peltro* instead of *Peter* William Tomkins. The great feature of the catalogue is the magnificent series of forty photogravure plates, of which thirty-five are after English portrait mezzotints. In general, reproductions of mezzotints, even in photogravure, are utterly flat in quality, but these plates really succeed in rendering something of the rich quality of the originals. The chief value of a work of this kind in England and America certainly consists in these reproductions as a conspectus of English mezzotints of the Reynolds period, for few museums or collections can hope to get together so representative a collection of the original prints at their present value.

A. M. H.

A History of Engraving and Etching from the Fifteenth Century to the Year 1914. By ARTHUR M. HIND. 488 pp. + frontispiece and 110 ill. Third and revised edition. (Constable & Co.). £2 2s.

This book is essentially a reprint of the second edition, but the author, with his usual thoroughness, has overhauled the text and made about sixty slight but desirable alterations. The chapter on modern etchings has been largely recast. In that part of the book the same care and exactitude is evident. Mr. Hind is, as ever, deeply interested in technical processes, and his judgment of merit would appear to be entirely dependent on that. Otherwise it would be difficult to explain the perspective in which he sees the artists with whom he deals. Even the most impassioned devotees of Mr. Muirhead Bone can hardly be expected to agree that " few drawings have been seen to equal his since the time of Rembrandt." In gratitude to Mr. Hind for attempting to apply the same tests of merit to the new as to the old artists, one is willing to allow him the maximum of license, but such partialities jar badly in so noble a history, and are too frequent even in the chapters on the ancient artists. When we have

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mentioned that defect, we have nothing but praise for the book, for its fullness, thoroughness, compactness, and accuracy. As a work of reference it is really as good as anything we have on the subject, and where more detailed information may be needed, the author is always ready with references to other scholarly books.

Mittelalterliche Plastik in Italien. By AUGUST L. MAYER. 28 pp. + 40 pl. Munich. (Delphin-Verlag.)

This is a volume of forty large and quite admirably produced collotype plates of Italian Romanesque and Gothic sculpture, prefaced by a short essay of less than twenty pages in big print. The subject is hardly one that lends itself to such extremely condensed treatment; for Italian sculpture, until the moment of the early fifteenth century Renaissance, moved in a series of local orbits so largely swayed by foreign influences that it is almost impossible to generalize about it. And the very excellence of the plates emphasizes how poor in quality the general level of such sculpture is. Plastic art in Italy was even then at the mercy of the individual sculptor of genius, and there are very few names of the period to quote beside Benedetto Antelami and the three great Pisani—Nicolò, Giovanni, and Andrea. It is only fair to say, however, that some of the examples might have been better chosen; the *Annunciation* relief (Plate 12) outside the Cathedral at Florence is little more than a feeble imitation of the really fine marble *Annunciation* of the end of the twelfth century once in Santa Croce but now at South Kensington. E. M.

Fitzwilliam Museum. Catalogue of the McClean Collection of Greek Coins. By S. W. GROSE. Volume I. Western Europe, Magna Graecia, Sicily. Pp. x + 380, 111 collotype plates. (Cambridge University Press.) £4 4s. net.

The splendid benefactions to the University of Cambridge with which the name of Frank McClean is associated have been recorded by different scholars in the Catalogues of MSS, Ivories and other minor works of art, and early printed books. His son, John Robinson McClean, when he died suddenly and all too young in 1912, was in process of forming what, if he had survived, would assuredly have become one of the two or three finest collections of Greek coins made by individual collectors. But he was not collecting for his own private ends, although he threw himself into his pursuit with a passion and excitability that is rare even among collectors. His one object was to benefit the Museum of his University, and indeed, before he died, he had already given to it a great portion of his cabinet. It is not, perhaps, a collection to compare for magnificence and individual rarities with certain private collections, which may make a greater display of "showy coins" —it is indeed with somewhat of a shock that one discovers in the Catalogue no more than four varieties of the Syracusan medallion, of which the solitary one of the type of Euaenetus is unsigned. But McClean had the great merit of collecting to make series; he was never tired of accumulating varieties, and, as Mr. Grose points out, his patience has met with a posthumous reward, since facts have been elicited (by Mr. Grose himself, let us observe) from his material which would long have remained hidden had he been contented, as most collectors are, with "one of each sort."

This is not the place for criticism of numismatic detail. Mr. Grose's meticulous care is well-known to specialists; it is well exemplified in this volume, which is in every way fit to rank with the other catalogues of the McClean bequest. Not only are the coins described to the minutest detail, but references to other published specimens from the same dies are piled up in a way which may, as Mr. Grose himself admits, seem more suitable to a monograph or a corpus than to a general catalogue. Since the University Press has seen its way to print them, specialists can only be grateful. All the numismatic description, as was to be expected, is up to the latest model; and the setting out is a credit to author and printer alike. The extremely lavish illustrations in collotype by Mr. Emery Walker are admirable. They have been paid for out of a fund which had been guaranteed by the donor and has been implemented by his family. It is to be presumed that the cost of the plates has, not unreasonably, been included in computing the selling-price of the book, which otherwise would appear to be rather high. It is, in any case, quite beyond the means of the vast majority of scholars. That, however, is the fault of the times.

It must not be forgotten that, besides the McClean collection, the Fitzwilliam Museum also possesses Leake's Greek Coins. One should not criticize so noble a benefaction, but it is difficult not to regret that Mr. McClean did not make provision for cataloguing the Leake collection along with his own. G. F. H.

The Vienna Collection of Tapestries. By H. SCHMITZ. 20 pp. + 44 pl. (20 in colour). Vienna (Krystallverlag).

This pleasant quarto volume, which includes forty-four plates, several being in colour, is a boil-down of *The Viennese Collection of Gobelins and Tapestry*, 1920, by Ludwig von Baldass, consisting of 300 collotype and photographic reproductions, compiled as a catalogue for the great exhibition of Imperial tapestries organized by the Austrian Government after the Revolution. Many students will welcome this smaller volume, as the selection has been judiciously made and the half-tone and coloured reproductions are alike agreeable to the eye.

The immense size and value of the Imperial Collection has always been well known, though under the old regime it was rarely, if ever,

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exhibited. It contains, unfortunately, no fifteenth century Franco-Flemish tapestries of the kind to be seen at Angers or in Paris at the Musée de Cluny and the Musée des Arts décoratifs. But there is the next best thing, a magnificent set of six tapestries representing Triumphal Processions from Petrarch, which were made in the Touraine and date from the earliest years of the sixteenth century. Here the sound Gothic tradition is still very strong. Herr Schmidt gives a delightful coloured reproduction of *The Triumph of Chastity over Love* and an excellent detail from another tapestry in the same series. Vienna is rich to the point of tedium in sixteenth-century Brussels tapestries, in which the van Aelsts, the van Orleys, and their huge tribe of successors, played tedious and meaningless variations on Raphael. These are the very journey work of the art, and the fact that they block up every gallery in Europe has done much to render tapestry unpopular with visitors.

What a blessing to tapestry was the coming of Baroque. For some reason or other the influence of Rubens and Velasquez was as beneficent as that of Raphael had been deadening. Vienna possesses magnificent examples of seventeenth century French and Flemish work. We would particularly commend *The Mustering of the Army at Barcelona,* a magnificent panorama rivalling Velasquez, and a charming series of the youthful Louis, recalling the gay dignity of Rubens. How willingly would we spare some thousand sixteenth-century Brussels tapestries for a few more like these, or for the green and cool "Verduras" or the peasant life of Teniers, which are none too well represented at Vienna.

With the coming of Rococo, tapestry again took on a new and delightful life. The designs of Boucher and Fragonard, the gay colours of Beauvais, the furniture of eighteenth century Paris, is however, so well known even to those but superficially interested in the subject, that it is unnecessary to dilate upon them here. Many, however, will be interested in a singularly charming eighteenth century Brussels *Banquet of a Moorish Prince* and a *Soldiers' Camp,* reminiscent of, if not actually designed by, that considerable artist Jacques Casanova. It is sad, however, that no tapestry by Goya can be illustrated from Vienna, as he was the last designer, if we may be permitted to exclude the pseudo-Gothic fiasco of William Morris and the unhappy experiments of the Prince Consort at Windsor.

This volume is preceded by an English introduction, written in a pidgin grotesque beyond the dreams of any *babu.* It is extraordinary that a reputable firm can have the face to serve up such a jargon under the pretence of writing in a foreign tongue. There must have been dozens of good-natured English people resident in Vienna who would have been delighted to lend a helping hand with a short preface. This sad state of affairs is the more to be regretted as the few sentences that are comprehensible lead one to suppose that this foreword is both instructive and intelligent. But, unfortunately, I am not a good enough German scholar to be able to translate back into the original, when all, no doubt, would have become clear. F. B.

The Treasure of Traprain: a Scottish Hoard of Roman Silver Plate, by ALEXANDER O. CURLE, Director of the Royal Scottish Museum, Edinburgh. 132 pp. + 41 pl. (Maclehose, Jackson & Co.). 63s. net.

The period A.D. 400–600 has been called our Lost Centuries, and Mr. Curle's handsome book is welcome not only for itself but as a ray of light upon the transition from Britain to England; for the treasure with which it deals was buried on Traprain Law, a hill twenty miles east of Edinburgh, probably in the first decade of the fifth century, when Picts and Scots, Franks and Saxons were making havoc of this province. This collection of scrap-silver was obviously not plate concealed from the barbarians, but the proceeds of some raid (probably on the Gaulish coast) by a roving band of robbers. If correctly identified by Mr. Curle, these were the only Anglo-Saxons to leave any tangible evidence of their presence in the Lowlands.

It is not often that a question of treasure-trove is so easily and satisfactorily settled, and credit is due to the Earl of Balfour, the owner of Traprain, not only for permitting the exploration of the Law but for handing over the treasure to the Edinburgh Museum of Antiquities. Wonders have been done in the way of restoration, but only one small vessel was found intact, the rest having been methodically broken or cut up as one share of the booty. There were large or small fragments of flagons, cups, bowls, dishes, spoons, scutcheons and other mounts of silver vessels, also a small group of Teutonic ornaments that may some day be definitely dated and assigned to a particular tribe. The total amounted to more than 160 pieces, and weighed over 700 oz. troy. The decoration includes several classical subjects — Hercules, Pan, Dionysus, Venus and the story of Ulysses—but there are also incidents from the Bible, and Christian symbols are prominent, the whole giving the impression of loot from Christian and pagan shrines as well as private sources. The Esquiline treasure in the British Museum and single objects like the Corbridge lanx and Mileham dish give some idea of the original appearance of the principal items; and there is no doubt that the silver was divided in order to be melted down. The Coleraine hoard is a close parallel, but nothing on this scale has ever before been found in Britain. Other treasures may await discovery, and one can only hope that

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future finds will be as efficiently restored, described and illustrated as that which has fallen to the lot of Mr. Alexander Curle. As for the volume, the greatest compliment one can pay it is to pronounce it a fitting shelf-companion to Mr. James Curle's " Newstead." R. A. S.

Das Kunstgewerbe Des Ostens. By Dr. Ernst Cohn-Wiener. 256 pp. + 201 ill., two in colour. Berlin. (Verlag für Kunstwissenschaft.)

Of the many popular illustrated books on art which have lately been published in Germany, this is one of the most admirable. Egypt, Babylonia, Scythia, Islam, China, Japan, are all included. The choice of illustrations shows excellent taste. One is left with the conclusion that the people who understood this kind of thing best were the Sassanians and early Moslems; next come the Egyptians. The self-conscious daintiness of the Japanese is irritating; the vulgarity of the Manchus repugnant. Dr. Cohn-Wiener is content to give us such information as is indispensable. He does not find it necessary to lead down the races of mankind from the Central Asian uplands nor to discover Babylonian influences in Tokyo. This abstinence gives him an exceptional position among modern writers upon art. The English price of the book would, I suppose, be about 8s.

The Designs of Leon Bakst for the Sleeping Princess. 24 pp. + 54 colour pl. Limited edition of 1,000 copies. (Benn Bros., 1923.) £6 6s.

Leon Bakst is a famous *costumier,* though I confess his costumes do not appeal to me, nor was the *Sleeping Princess* one of the most successful of his efforts in *décor.* However, he has a large circle of admirers by whom the present volume will doubtless be welcomed, though the designs are not improved in reproduction. The reproductions are far from agreeable in quality and have a hot shiny surface, which renders the texture painful to the eye, so that there seems no reason why the book should cost anything like as much as £6 6s. The 20-page introduction by Andre Levinsky, which is printed by the Pelican Press, and embellished with an extremely graceful *fleuron,* is an admirable example of modern typography. The print is large and clear, avoids all suggestion of being " arty," and is set most judiciously upon the page. It is the only satisfactory portion of this large and elaborate volume. F. L.

LETTERS

" OLD ENGLISH WALNUT AND LACQUER FURNITURE."

Sir,—No author can cavil at legitimate criticism of his work, or object to the exposure of any errors that may have crept into it. But he may rightly take exception to merely ignorant abuse by an anonymous critic, and the notice accorded to my book in your July issue is creditable neither to the writer of the review nor to the magazine in which it appears.

My work, " Old English Walnut and Lacquer Furniture," contains seventy-three illustrations, of which sixty-five are stated, and, so far as I am aware, correctly, to be of fine pieces never before reproduced. I am quite aware that eight out of the seventy-three have been previously published, but this does not detract from the correctness of the statement on the title-page.

Even the knowledge expected from a second year apprentice in a cabinet shop might be useful to a critic who traverses my statement that if you increase the number of dove-tails they must become narrower, and who says I meant " pins " when I was writing about " tails "; or who believes that the Charles II floral marquetry, which involved the use of many different woods, could be cut out of a couple of sheets at one operation; or who is rash enough to declare that modern veneer is not cut with the circular saw. If he still doubts this last fact, he might consult Messrs. Esdaile and Sons, to name only one firm, who would doubtless show him over their saw mills in Old Ford Road.

Modern knife-cut veneer does not enter into my book, as it is not applicable to faked furniture and is only used in modern productions. The modern saw-cut veneer is but seldom the same thickness, and does not show the same inequalities in cutting, as the old veneer. I do not follow the point of attributing to Mr. Percival Griffiths a conclusion directly contradicted by his own words which follow. The whole object of my book is to enlighten collectors of old furniture concerning the spurious examples with which they are defrauded daily. That I can supply the faker with a " superior weapon " might be taken as a compliment, but I do not believe that I can teach him anything. A wider knowledge of his methods among his intended victims may, however, make his deceptions more difficult and less remunerative; and the faker will have little use for a superior weapon if its profit edge is effectively blunted.

The " loose " statements " and " nonsense," which your critic finds so easy to denounce and so difficult to detail, leave me, of course, nothing to reply to.

Yours faithfully,
R. W. Symonds.

[Mr. Symonds feels aggrieved by our review of his book, and we gladly publish his letter. In justice to both him and our reviewer we should have preferred to publish at the same time a reply by the latter, but to this Mr. Symonds has objected. Therefore, out of courtesy to him, we refrain from doing so, and leave the points at issue between the learned author and our very able reviewer to the judgment

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of our expert readers, contenting ourselves with one criticism on a minor point—the number of illustrations. The statement on the title-page would certainly convey to practically every reader that there are sixty-five illustrations and no more, for it would really be unreasonable to expect that anyone should check such a statement by counting the plates.—ED.]

"*PYRAMUS AND THISBE*," BY NICOLAS POUSSIN."

SIR,—I was credited in the last number of the BURLINGTON with so strange a use of language that I must ask you to call the attention of your readers to it and invite them to correct it. I was made to say of the sky in a Poussin that it was "cradled with lightning"—what I did say was "cracked." Please make allowance for the outraged susceptibilities of a writer in troubling you with this small matter.

Yours faithfully,

ROGER FRY.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

D. COX, Junr. Five water-colours. Presented by Rev. H. G. Hills.

DÜRER. *Sketch of Nuremberg.* (L. 438.) Presented by subscribers.

A. E. FRAGONARD. *Allegorical subject.* Sepia wash.

P. LAUTENSACK. *Offenbarung Jesu Christi.* MS. of 1535 with numerous drawings in pen and ink and water-colour, from the Rosenheim Library.

JOHN NIXON. Six illustrations and two large water-colours (1788-1812). Bequeathed by Mrs. Haines.

J. H. A. PERNET. Composition with classical buildings, 1789. From the Argoutinsky Collection.

T. ROWLANDSON. *Interior of a church.* Bequeathed by Mrs. Haines.

JULIUS TIDD. *Fight in a wood,* 1776. Pen and ink and water-colour. From the Argoutinsky Collection.

PRINTS.

MEISTER DER LIEBESGÄRTEN. *Christ before Pilate,* Lehrs 8.

N. BONIFAZIO DA SEBENICO. Three engravings of the erection of the obelisk before St. Peter's in 1586.

F. BRACQUEMOND. One hundred and eighteen portrait etchings (including states) and ten portraits of Bracquemond, including an etching by Manet. Presented.

E. DELACROIX. *Le Tigre Royal.* Lithograph, L.D. 80. Presented.

V. VAN GOGH. *L'homme à la pipe.* Etching. Presented by M. Paul Gachet.

F. SCHMUTZER. Etched portraits of K. Lueger and R. Strauss.

WALTER SICKERT. Ten etchings. Presented by the Artist.

ISRAEL SILVESTRE. *View of St. Peter's and the Vatican.* Etching.

H. SPRINGINKLEE. *Aaron.* Woodcut.

J. M. W. TURNER. Complete set of *Liber Studiorum* in the original wrappers. Presented by A. A. Allen, Esq., through the National Art-Collections Fund. *Solitude,* R. 53, first published state. Presented by the same.

COINS AND MEDALS.

Forty-four Medals from the Rosenheim Collection.. Twenty-six presented by Dr. Otto Rosenheim, Miss Helen Farquhar, Capt. E. S. Spencer Churchill, Sir Otto Beit, Henry Van den Bergh, Esq., the National Art-Collections Fund, Alfred A. de Pass, Esq., the late Sir Henry Howorth, and Sir Hercules Read. Eighteen purchased.

VICTORIA AND ALBERT MUSEUM.

*Items marked * are not yet on exhibition.*

ARCHITECTURE AND SCULPTURE.

Model of Brighton Pavilion. Presented by H.M. Queen Mary.

The Crucifixion. Relief in morse ivory. Probably ENGLISH; 11th century.

CERAMICS.

PERSIAN pottery bowl (?10th century) with a bird incised under a cream-coloured glaze. Purchased.

Two roundels of glass, representing Summer and Winter, painted in coloured enamels. Probably DUTCH; 17th century. Purchased.

JOHANN CHRISTOPH ALEX. *The Baptism of Christ.* Plaque of enamelled earthenware, painted in blue, 1725. GERMAN (Dorotheenthal). Presented by Stuart G. Davis, Esq.

ENGRAVING, ILLUSTRATION, AND DESIGN.

*Series of Engraved Portraits, Topographical Views, Drawings by J. NIXON, R. K. PORTER, etc. Bequeathed by the late Mrs. Haines.

*ERIC GILL. Working Drawings (28) for *The Stations of the Cross* in Westminster Cathedral.

*CHARLES MACKIE. Colour Prints (6).

METALWORK.

The Ramsey Abbey Censer and Incense-boat, silver, the one gilt, the other with gilt enrichments. ENGLISH; 14th century. Found in 1850 in the bed of Whittlesea Mere, Huntingdonshire. The gift of C. W. Dyson Perrins, Esq., F.S.A., supplemented by a contribution from the Museum purchase grant.

PAINTINGS.

*SIR ERNEST GEORGE, R.A. Two water-colour drawings. Presented by A. E. Anderson, Esq.

*J. D. INNES. Two drawings. Presented by A. E. Anderson, Esq.

*J. Z. KNELLER, N. HONE, AND H. J. STUBBLE. Miniatures.

TEXTILES.

Satin Vestments, painted in body-colour with floral patterns. CHINESE (for European use); 18th century.

WOODWORK.

Miniature Model of an Irish harp in black and gold lacquer. About 1800. Presented by H.M. Queen Mary.

Collection of JAPANESE Tobacco Boxes. Presented by members of the family of the late Charles Holme, Esq.

Rosewood sideboard, with knifeboxes, and six chairs. About 1800. The property of the late Lady Neville, and presented by Miss Edith Neville.

Panel painted with the subject of *Orpheus and the beasts.* ELIZABETHAN. Presented by Lady Sackville.

Small tripod table of carved mahogany. Bequeathed by Miss Mary W. B. Gerrard.

Mahogany Arm-chair with needlework back and seat. Table of yellow lacquer and walnut bedside Cupboard, all ENGLISH 18th century and an ITALIAN gilt Mirror. Presented by Frank Green, Esq.

Inlaid satinwood and gilt side table, style of Robert Adam. Purchased from Lady Sackville's collection.

CIRCULATION DEPARTMENT.

The following are the more important purchases made for the collections available for loan to Provincial Museums during the second quarter of the year.

Twenty-three illuminated manuscripts. FLEMISH; about 1500. (Circ. 312 to 334-1923.)

Six specimens modern jewellery and silversmiths' work. (Circ. 304 to 307, 355 to 479-1923.)

Fifteen pieces earthenware, STAFFORDSHIRE; 18th century. (Circ. 356 to 369 and 371-1923.)

Four panels heraldic stained glass. SWISS; 16th century (Circ. 482 to 485-1923.)

An Elizabethan tunic of "black work." (Circ. 541-1923.)

A chair-back of "petit-point" embroidery. ENGLISH; 17th century. (Circ. 571-1923.)

A silver-gilt beaker, with engraved decoration. GERMAN (Nuremberg); 17th century. (Rosenheim Collection.)

Two FRENCH keys of the late 16th century; and eight others, probably ENGLISH of the 17th century. (Rosenheim Collection.)

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for Connoisseurs

Illustrated & Published Monthly

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PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the present month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

BELL.

HERVEY (MARY F. S.). *Holbein's "Ambassadors," the Picture and the Men.* 258 pp. + 19 pl.

CHATTO AND WINDUS.

FLAUBERT (GUSTAVE). *Three Tales.* English translation by A. McDowall. 118 pp. + 12 col. pl. 21s.

This book is delicately printed in old Italian type arranged with a fine sense of space. The translator, with unjustifiable modesty, expresses the belief that the shortcomings of the English text may be camouflaged by the colour plates. One hates to keep up one's grumble over the quality of coloured illustrations in modern editions de luxe, and we are glad to allow that Mr. Diaz de Soria's drawings are above the average, and have a Flaubert-like simplicity. But illustrators who can achieve the miracle of adding to the beauty of a great text are very rare, and the work of illustrators who fail to do so is a positive hindrance to the reader. Such colour plates impart a gratifyingly rich flavour to a book, but we simply do not believe that they add to any intelligent reader's enjoyment of a work like Flaubert's *Trois Contes.*

FISHER-UNWIN.

DAVIES (RANDALL). *Chats on Old English Drawings.* Chats Series. Practical Handbooks for Collectors. 220 pp. + 45 pl. (1 in col.). 9s.

HEINEMANN.

ACKERMANN (PHYLLIS). *Wallpaper: Its History, Design and Use.* 268 pp. + 30 pl. (1 in col.). 12s. 6d.

HOLT, NEW YORK.

MATHER (FRANK JEWETT, JR.). *A History of Italian Painting.* 496 pp. + 325 ill. and frontispiece. $2.50.

ODHAMS.

GLOSSOP (REGINALD). *The Jewess of Hull.* 288 pp. 7s. 6d.

MUSEUM OF FINE ARTS, BOSTON.

COOMARASWAMY (ANANDA, K.). *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston.* Parts I and II. 150 pp. + 86 pl. Together, $5.25 post free; Part I, $2.25; Part II, $3.75 post free.

SCRIBNER'S SONS, NEW YORK.

BUTLER (HOWARD RUSSELL). *Painter and Space or the Third Dimension in Graphic Art.* 178 pp. + 34 pl. 21s.

PERIODICALS.

WEEKLY.—Architect, 2852-5.

FORTNIGHTLY.—Beaux-Arts, 15: Der Sammler, 29-30.

MONTHLY.—Belvedere, iv, 13; Bibliografia general Española e Hispano-Americana, 5 and 6; Der Cicerone, xv, 16, 17; Dedalo, iv, 3; Europe, 7; Gazette des Beaux-Arts, 739; Museum of Fine Arts Bulletin, xxi, 126; La Revue d'Art, xix, 7, 8, 9.

QUARTERLY.—Jahrbuch der preuszischen Kunstsammlungen, xliv, 3; Rūpam, 13 and 14.

CATALOGUES AND PAMPHLETS.—Greenwood-Tilney (F. C.), *Tracts for Pictorial Photographers. No.* 1. *The Real Pictorialism,* 32 pp. + 4 pl. 1s. L.C.C. Central School of Arts and Crafts *Prospectus and Time-table,* 1923-24. Article from *Revue de l'Art, Un Buste de Godecharle "La Belle Angélique."*

TRADE LISTS.—Allen and Unwin, *Complete Catalogue;* Arnold, *Autumn Announcements,* 1923; Benn, *List of Books on the Fine and Applied Arts;* Gilhofer and Ranschburg, Vienna, *Katalog* 159; Heck, Vienna, *Katalog viii;* Methuen, *List of Books; Miscellanea,* 5; *Norstedts Nyheter, xiii,* 6, 7; Pestner, Leipzig, *Lagerkatolog,* 15; Schulz, Plauen, *Antiquariats-Anziegen,* 17; H.M. Stationery Office, *Monthly Circular,* 55.

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Self-portrait, by Ferdinand Bol. Canvas, 63 cm. by 48 cm. (Staatliche Gemäldegalerie, Dresden)

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EDITORIAL : *Japan*

WE know that we express the feelings of all Occidental art scholars when we extend our deepest sympathy to our Japanese friends in the unspeakable calamity which has befallen them. No material disaster can compare in gravity with loss of life such as this. But to lose great works of art is to lose something of more than material value. This applies peculiarly to the Japanese people; for in Japan all men enjoy and believe in art; its appeal is universal; connoisseurship, in the best sense of the word, is not confined, as in Europe, to specialists and a few others. The destruction of so many fine works of art will be felt by the whole Japanese community firstly as a spiritual and only later as a material loss. Therefore, one did not hesitate, as soon as the first shock of the news of the earthquake had passed away, to turn one's mind again to art.

So long as the extent of the whole damage is not accurately known, it will be impossible accurately to estimate the damage done to objects of art. However, it may already be possible to make a guess that cannot be far from the truth. Mr. Arthur Waley contributes the following comments on the situation :—

Tōkyō is, as is well-known, a comparatively modern town, and its destruction is, perhaps, not so disastrous to art as a similar calamity in the Kyōto-Nara district would have been. Unfortunately, the last forty years have witnessed an immense concentration of art-treasures at Tōkyō. The great Imperial Museum (which, if not wholly destroyed, has at any rate suffered great damage) contained not only a magnificent collection of Far Eastern art, but also anthropological exhibits (pre-historic Japanese, Pueblo Indian, Korean, Ainu, etc.). Another museum, the Okura Bijutsukwan, a private collection bequeathed to the nation three years ago, stands near the American Embassy in the Azabu quarter, and was therefore almost certainly destroyed. Most of the numerous private collectors in Tōkyō (where fires are always frequent) left their treasures in fireproof cellars, which makes it possible that many of these collections have been saved. It is certain that the whole stock of many valuable art-publications has been destroyed, as well as many colour-prints and illustrated books held by dealers whose shops were in the crowded part of the town.

Yokohama has no important museum, but several valuable private collections; in particular, that of Mr. Hara, which was rich in Chinese painting and sculpture. The destruction at Yokohama was even more wholesale than at Tōkyō; but it is hoped that private collections, preserved in go-downs, may have been saved.

At Kamakura, the inevitable miracle is reported. The tidal wave swept to the very feet of the giant Buddha, and then retired. The beautiful thirteenth century Zen temple, Shariden (part of the Engakuji), is two miles farther inland and certainly escaped the wave, though it may have been damaged by the shock.

SELF-PORTRAITS BY FERDINAND BOL

BY J. H. J. MELLAART

I WAS preparing an article on self-portraits by Ferdinand Bol, making additions to Dr. Bredius' list in the February number of this magazine, when Dr. Hofstede de Groot published a counterblast on the subject, and as the latter has finally dealt with the question, I should like to add now a list of all the pictures which appear to me to be *self-portraits* by Bol.

First of all I should accept all those included by Dr. Bredius.

In Dr. Hofstede de Groot's list [1] I see under No. 1 the two etchings, Bartsch 11 (1645) and 12. I reproduce them both here [PLATE III, J, and the figure in the text].

To *No.* 3 I should like to add that when engraved by Wm. Pether, and published by J. Boydell, 1767, the likeness changed, and became that of a much older and less pleasant man than in the original.

No. 5 *in Dr. de Groot's List.*—This picture [FRONTISPIECE] has for many years been called a Rembrandt, and was acquired for the Dresden Gallery in 1722 under this ascription. The painting is on canvas. The artist is shown facing the right, against a background of grey-brown. He wears a red doublet and a black cloak. His hair falls down, and the hat throws a heavy shadow right over the eyes, increasing the sombre effect the artist was trying to get.

[1] The list referred to appeared in our issue for July, 1923, and is as follows:

1. Two etchings—Bartsch 11 (1645) and 12.
2. Picture at Dordrecht, dated 164(6?).
3. Picture at Clumber Park (the so-called *Orator*).
4. Picture at Munich (the so-called *Portrait of Flinck*).
5. Picture at Dresden (1644).
6. Picture in the Walker collection, Minneapolis.
7. Picture in the Schloss collection, Paris.
8. Picture until recently in the Cartwright collection, Aynhoe.
9. Picture in the Kameke collection, where it was engraved in 1763 by G. F. Schmidt.
10. The man in the group in Lord Northbrook's collection (1649).—EDITOR.

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As the picture is neither signed nor dated, I don't know why Dr. de Groot adds 1644, which is the date of the *Rest on the Flight into Egypt*. In this magnificent work Bol splendidly reveals the extent of his talent, and shows us how very near he could come to his great master. If, however, we compare it with Rembrandt's beau-

Self-portrait, BY F. BOL. ETCHING, BARTSCH 12

tiful *Self-portrait* of 1640 in the National Gallery we have at once to admit that Bol lacks his master's vigour and breadth of touch.

A picture ranking nearly as high is the fine *Self-portrait* in the possession of Messrs. Knoedler [PLATE II, C]. The illustration cannot convey any idea of the fine colouring. Here Bol is dressed in a bronze-coloured satin doublet, with white chemisette, over which hangs a plum-coloured velvet cloak, embroidered at the edges. A quadruple gold chain, from which hangs a medallion, crosses his shoulders, and his hair is covered by a dark cap decked with a jaunty feather. He holds a letter on which his signature and the date appear, "Bol, fecit 1647." The Schloss picture is certainly far inferior.

No. 10.—I cannot agree with Dr. Hofstede de Groot's attribution.

In an article in *Oud-Holland* (1911) Dr. Bredius reproduces a self-portrait, and mentions it in his article in the BURLINGTON MAGAZINE, March, 1912: "In the Hermitage, St. Petersburg, a splendid very Rembrantesque early portrait of Bol by himself."

In Dr. Bredius' notebooks mention is made of a *Self-portrait in the Palais Scheremetief*, with a cap and red-and-white feather, and of another seen in 1890 at the Duke of Westminster's.

Not very long after painting the one belonging to the Duke of Newcastle, Bol must have painted a very large *Self-portrait* [PLATE II, D], now in the collection of A. Roberts, Esq., and described by Waagen: "Portrait of a young man in hat and feather and a red coat, looking at the spectator with folded hands. In front a parapet, the background architecture. True and living in conception, and approaching Rembrandt in power and clearness."

Mr. Rothschild owned for some time another *Self-portrait* [PLATE II, A]. At a sale I recognized it to be by Bol, and to represent the artist himself, but was none the less glad later to see the picture cleaned, and to find the signature and the date, 1648. Bol still imitated Rembrandt's small, broad hands; the touch is very strong, and the colour scheme different from the ones mentioned above. The face, as usual, is thinly painted, showing the canvas coming through, while the doublet is impastoed.

Mr. Ernest Innes is the owner of another *Self-portrait* of Bol in fancy dress. [PLATE II, B.] The colouring is strong, the colour-scheme of the turban being especially good.

An Astronomer (?), in the National Gallery [PLATE III, G], signed and dated 1652, may possibly represent the artist.

A picture always described as that of the artist and his wife, in the Schlichting collection, now in the Louvre, is signed and dated 1654. [PLATE III, F.] The sitter certainly resembles the Lysbeth Dell, as depicted in the Munich Gallery work, though I rather think that was painted shortly before Bol married her.

We find her portrait also in a picture [PLATE III, H] sold at Christie's on the 2nd of July, 1920, catalogued as by F. Bol: *The Artist and his Family as Paris, Venus, and Cupid*, signed and dated 1656; 46½ in. by 61 in. In that year a child was buried, and another one had been buried a year before.

Mr. F. Schmidt-Degener told me about an etching by Rembrandt (Bartsch 268), 1637, Ferdinandus (?), and a painting, a copy after this etching, is in the possession of Mrs. Smit van Stolk at Rotterdam.

Wurzbach mentions a *Self-portrait* in the Albertina, known by Bartsch's facsimile etching.

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A—Self-portrait, here identified as by F. Bol, dated 1648. Canvas, life-size. (Mr. Max Rothschild)

B—Self-portrait, here identified as by F. Bol. Panel, life-size. (Mr. Ernest Innes, London)

C—Self-portrait, by F. Bol, dated 1647. Canvas, 82.6 cm. by 71.2 cm. (Messrs. Knoedler)

D—Self-portrait, here identified as by F. Bol. Canvas, life-size. (Robarts collection, London)

Plate II. Self-portraits by Ferdinand Bol.

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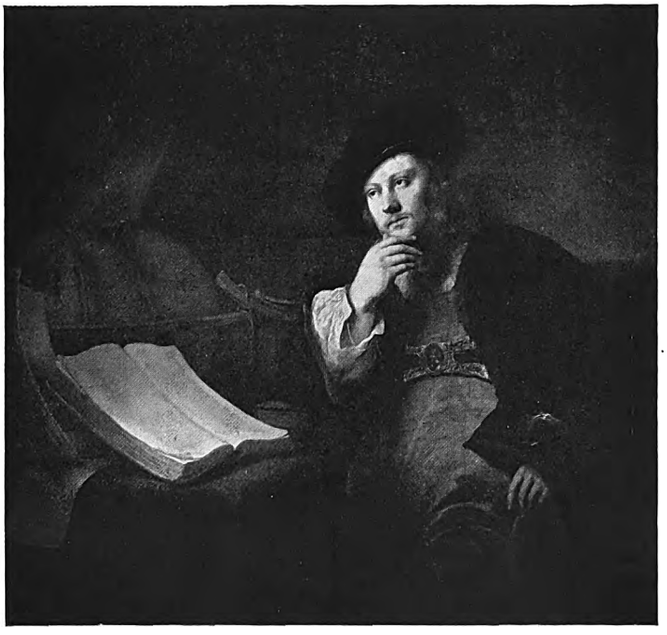
E

F

G



J

H

E—Self-portrait, by F. Bol. Canvas, dated 1642. (Sir Herbert Cook.) *F—The Artist and his Wife,* by F. Bol, dated 1654. Canvas, 205 cm. by 180 cm. (Schlichting collection, Louvre.) *G—An Astronomer* (?), by F. Bol. Signed B. 1652. Canvas, 1.25 m. by 1.33 m. (National Gallery.) *H—The Artist and his Family, as Paris, Venus and Cupid,* by F. Bol, dated 1656. Canvas, 11.80 cm. by 15.50 cm. (Messrs. Christie.) *J—Self-portrait,* by F. Bol, dated 1645. Etching, Bartsch 11.

Plate III. Self-Portraits by Ferdinand Bol.

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THE BUDDHIST CAVES OF BAGH

BY ASIT KUMAR HALDAR

THESE ancient caves, which my colleagues and I[1] visited in January, 1921, are situated south of the village of Bagh, and form a half-circle, like a crescent moon, from south-east to south. They are surrounded almost entirely on the west, and partly on the north, by hills, at the foot of which the River Bagh runs through level fields dotted with cypress woods.

It is a peculiarity of these caves that amongst them there is none specially set apart for prayer —Chaitya Cave. There are nine of the "Vihara" type, though one of them, the "Patshala," or schoolroom, cannot be definitely classified as either "Chaitya" or "Vihara," since it differs in shape from both. A further peculiarity of the Bagh Caves is that the usual statues of Buddha in the niches of the inner compartments, are replaced by dagobas, which goes to prove that these inner apartments took the places of the missing "Chaitya," since dagobas are always a feature of the Buddhist "Chaityas."

Cave Number 1 can be called a dwelling house of the monks. It has only one entrance, and in front of it is a veranda, the pillars of which have fallen. The roof of the hall inside is supported by a row of pillars. The distance between this cave and cave number 2 is 300 yards, and on parts of the surface of the rock which intervenes there are still signs of the chisel, which seems to show that at one time another cave lay between the two.

Cave Number 2 bears the local name of "Gonshai Gumpha," owing to the fact that a sadhu of that name lived in it and built a temple in front of it. He evidently improved it by the addition of a well and a staircase, but irreparable damage has been done by the smoke of his fires which has blackened the beautiful decorative designs ornamenting the ceiling. This same sadhu also disfigured the image of Buddha by adding an elephant's trunk in order to convert it into a Hindu god, Ganesh, and filled in the carvings of the pillars and walls with mud. The hall of this cave is 86 feet square, and on each of the three sides are six small cells. In front ofy the inner shrine is a short veranda, on each side of which are three images representing Buddha and his disciples [PLATE A], while at the entrance of the shrine itself are two images of divine guardians (Devadwaris) [PLATE D]. The images stand with the right hand uplifted in blessing and the left holding up the robe. The roof of the whole cave is supported by rows of pillars, six in each direction, with four additional pillars of larger size in the centre [PLATE F], all of which are carved out of the same rock as the cave itself. Through one of the cells a tunnel passes up to the top of the hill, a feature which is not found in any other of the famous caves of India. It is probable that this tunnel led to some ancient, busy market-place. There is a local tradition to the effect that the Pandava brothers of the Mahabharata legend dwelt here when in exile.

A sadhu, or saint, still has his dwelling in this cave, and the people of the neighbourhood constantly bring large gifts of sweetmeats to him in the hope of thereby attaining to salvation. He is generally in a state of ecstatic intoxication from the use of Indian hemp. To us he said: "Offerings to 'the Lord' come unasked, and 'the Lord' never refuses. He never begs from anyone and therefore he receives gifts of delicious sweetmeats." At night, in order to scare away the panthers, he seats himself on a high platform with a fire beside him, and occasionally beats a drum.

Cave Number 3 is close to number 2, and between these also chisel marks are visible on the wall as though excavations had only been begun and not fully carried out. In front of this third cave was a large Neem tree whose spreading branches screened the entrance. On the façade [PLATE B] are some carvings of tigers' heads, and one first enters a hall 28 feet square, supported by two rows of six pillars. Beyond this is another unfinished hall with four pillars on each side, but the angles of the corners in this cave are not well cut, though there are bold chisel marks on the walls. On the intervening wall is an inscription about 25 feet long and 7 feet high, the letters of which have a roundish character unfamiliar to archæologists. This inscription must have been carved before the second cave was excavated, for it is broken on one side by the cutting of the doorway through the rock. On the left side of this hall is a veranda on which a small cell opens. Major Luard supposed that it was intended for a dagoba, but as it is a finished cave and contains some paintings on the walls which do not leave

[1] Mr. A. K. Haldar was, at the time of the expedition, an official of the Tagore University, Santiniketan, Bengal. We have done our best adequately to reproduce his small photographs. Our readers need not be reminded of the difficulties of photography within the grisly bowels of these snake and panther-haunted caverns. The Bagh caves are in the Gwalior State. They were probably executed between the middle of the fifth and the middle of the sixth century. The period therefore corresponds approximately to that of the Ajanta caves, though in the case of the latter caves the work was probably continued over a considerably longer period. The best Ajanta paintings date from the fifth century.—EDITOR.

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any free space from which a dagoba could be cut out, it is more probable that it was used by the Vikshus as a room for worship.

In this cave, as also in cave number 4, remnants of damaged frescoes are to be seen. The centre and side of the ceiling of cave number 2 have painted decorative work in the form of lotus panels, but the whole place has been blackened

FIG. 1. HEAD OF A SEATED PRINCESS, COPIED FROM WALL PAINTING

by the incense pots of the Sanyasis who have made it their abode. Decorative designs are also to be found on the ceiling of the veranda adjoining the veranda of the hall of cave number 3. On one side of the doorway is the figure of a girl in a stooping posture, holding a fan, or fly-whisk, while on the other side the face of the girl alone is visible. Within the room there existed at one time a representation of the Buddha in the posture known as *Padmasana*, with an umbrella overhead encircled by an aureole. All that remains is portions of the feet of the figure and a part of the umbrella and aureole; the rest is all worn away. A disciple with an incense carrier is represented beside one of the figures. In the centre wall of the room is a gigantic representation of the Buddha, standing, with lions riding on elephants to form a throne. Grounds had evidently been prepared in some of the rooms of cave number 3, but we found no paintings there worth mentioning.

Caves Number 4 and 5 are situated close to each other, the former being called "Rangmahal," which means the "Colour Hall" [PLATE C]. It is 93 feet square, while number 5 is 97 feet by 43 feet, and the two have a common veranda in front, 222 feet in length and 11 feet broad. Such a long veranda is not known in any other caves, but unfortunately the whole of the roof has collapsed, and the cave is so full of fallen debris that it makes an excellent habitation for wild animals. In front of the entrance to the "Rangmahal" are forty-five pictures of Buddha in meditation, each about 5 inches in height. Lotus petals form an aureole similar to the style which is used in the temporary images of gods and goddesses in Bengal.

A coloured ornamental scroll about 6 feet in width runs round the hall of the "Rangmahal"; the shades used are principally black, white, yellow, and green. On one of the columns are figures which appear to be seated in boats, and beneath the ceiling are paintings of flowers, fruit, and birds on separate panels. The roof, which was originally supported by nineteen pillars, has completely given way. The major part of the existing frescoes are to be found in this veranda. On the wall in front of cave number 5 the groundwork had been prepared for painting, but no frescoes have been made on it. Unfortunately the stone is very soft, so that most of the carvings are considerably worn.

At the entrance to cave number 4 is a huge figure of a stout prince, carved out of the stone of which the wall is composed. This figure, which represents "Kuvera," the God of Wealth, is similar to those found at the Ajanta Caves. Near it is Nagesh, the King of Snakes, with his

FIG. 2. HEAD OF A PRINCE ON HORSEBACK, COPIED FROM WALL PAINTING

wife seated beside him on a throne; all these figures are badly mutilated. In cave number 19 at Ajanta we found similar figures, but in this case they had two attendants. The entrance to the "Rangmahal" is decorated with carved friezes, and, although the roof of the veranda had fallen we found traces of paintings as good as those at Ajanta.

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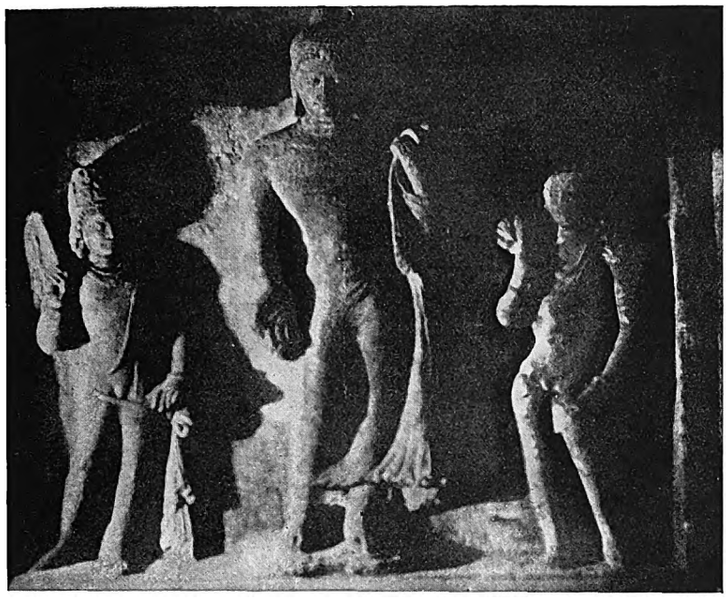
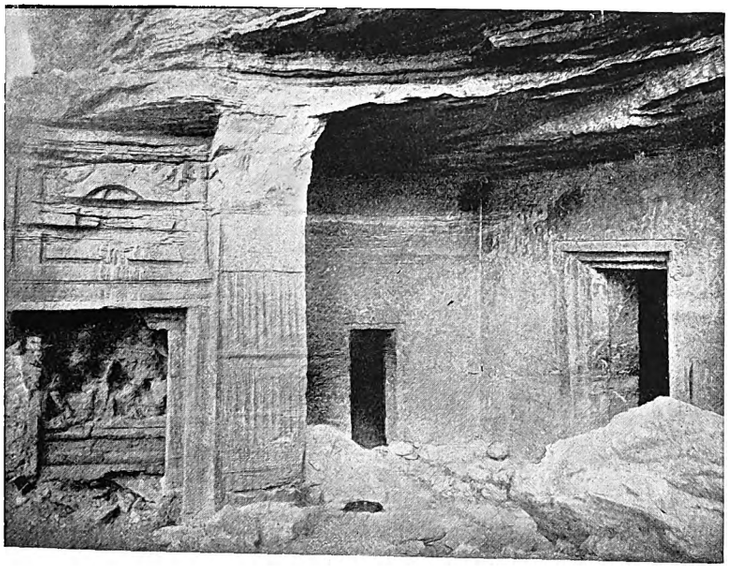
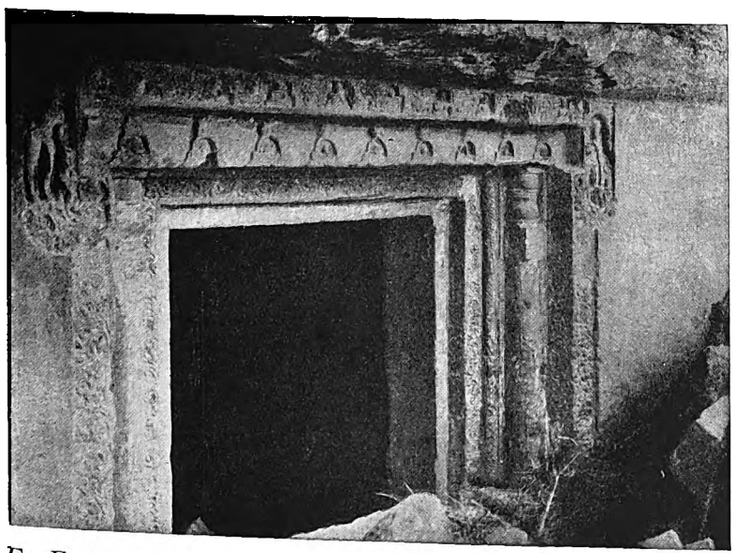


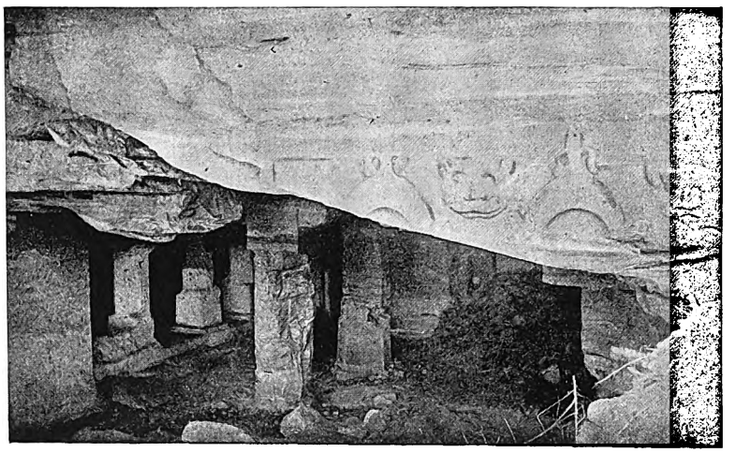
A—Figure of Buddha with disciples. Cave 2



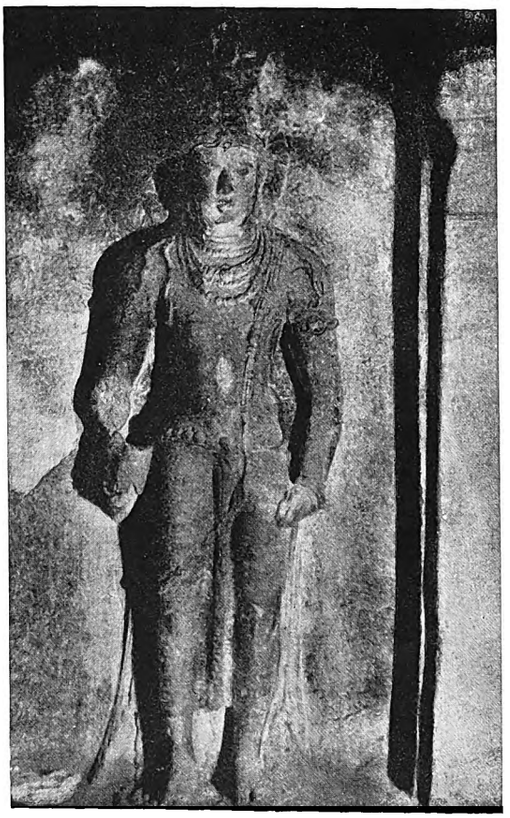
C—View of corner of Rangmahal (Colour hall). Cave 4



E—Entrance. Cave 4



B—Façade. Cave 3



D—Figure of Divine Guardian. Cave 2

F—Central column and pillars. Cave 2

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Cave Number 4 has three entrances [PLATE E] and two windows nearly as big as the doors; the centre of the hall is covered with loose stones and debris. The hall itself has twenty-eight pillars, seven on each side, carved with lions, elephants, and bullocks. In the centre are eight large, round pillars, in addition to four square masonry pillars. Archæologists believe that these were added at a later period, but even they were not sufficient to support the roof which has now crumbled completely. The cave, despite its three doors and two windows, is quite dark, and it is almost impossible to make one's way into it without a light. Bats, snakes and panthers inhabit it undisturbed. There are eight cells on the right and left sides of the cave, each about 8 feet square; in some of them we found parts of the wall prepared as if for frescoes. Round the whole cave runs a painted scroll decorated with cocoanuts and mango leaves placed on the top of a huge waterpot—a sign of good fortune. The details are very carefully drawn, though the cocoanuts do not grow in the locality. Near the well-preserved dagoba chamber are six cells which were used as a dwelling place by the priests. On the pillars of the veranda are painted figures of Buddha—but they are not well drawn.

The paintings on the veranda outside are numerous, and those on the right are in a fair state of preservation. We selected the one on the left, which is 51 feet by 7 feet in size, for copying; the general outline may be seen in some details in the accompanying illustrations (see figures in text). The picture shows the figures of a queen seated on a veranda with blue pillars, in an attitude of sorrow, her cheek resting on her hand (Fig. 1); she is adorned with ornaments and jewellery. Before her is seated a girl attendant who is covering her eyes with one jewelled hand and making a gesture of despair with the other. At the top of the veranda are two little blue pigeons, in the treatment of which the skill of the artist is noticeable, as well as his keen powers of observation. In the background of the picture is a painted wall, and on the far side of this another scene begins in which two princes are seated on cushions; the figure to the front wears a large crown and that to the back a smaller one. Standing beside them is a blue-skinned dwarf, and facing them are two men seated on the ground. It seems as if they were engaged in some very important discussion. The vivacity of their expressions and the vivid naturalness of the pictured gestures is unusual in frescoes of this period.

The next scene depicts several sadhus floating through the air, carrying baskets of flowers. Below this is another group of maidens, one of whom holds a musical instrument or sitar. Of the other figures, only the heads are visible, the lower part of the fresco having fallen. Each face is of an individual type, with light brown complexion. On one side of the scene is a dancer clothed in a brightly coloured Persian costume, his eyes looking away into the distance. Before him is a high seat on which are bolsters covered with a blue and yellow check design, and between these is a dish containing fruit. Around him is a group of dancing girls in multi-coloured check costumes, their complexions also being of light brown of varying shades. Some are beating small drums, others playing on cymbals and other metal instruments; these drums are of the same pattern as those carried by some sadhus whom we meet on our journey to the caves. The postures and movements of these dancers are very skilfully represented. This picture is in a better state of preservation than any of the others, and when the paint is moistened with water the colours are so vivid that they appear as if only recently applied. The scene is probably that of the reception of a Persian ambassador at the Indian Court, on which occasion dancing would be a feature of the entertainment. Another scene depicts a dancing ceremony in which one male dancer is accompanied by several females; this picture is separated from its neighbour by a painted wall.

The next fresco is nearly 20 feet in length and 7 feet high, and gives a panoramic view of part of a procession, the first portion showing men riding on horses and the last riders on elephants, all wearing check coats. In the centre of the horsemen is one rider who appears to be a prince [Fig. 2]. He also wears a check coat and has an umbrella held over him. In the midst of the elephants is another important personage who has attendants waving plumes of horsehair and holding an umbrella above him [Fig. 4]. This prince is driving his own elephant and, being without coat or ornaments, seems to be in mourning; in his right hand he holds a drooping lotus blossom. From historical texts of this period we find that it was part of the education of princes to learn to drive elephants, and this accomplishment was often imparted to them at the ancient universities of Taxila and Nalanda. From the picture it appears that this raja is renouncing the world. The riders on both horses and elephants, and even the animals, exhibit considerable individuality both in expression and pose, and the movement proper to a highly mettled horse is indicated with true feeling. From Mahavamsa, the old Buddhist history of Ceylon, we learn that Arab horses were imported into India from Arabia. In the whole world there is no other place, with perhaps the exception of Pompeii, where such well-preserved ancient paintings

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show such wonderful artistic skill and perfection. The modelling of the horses, for example, is equal to that seen in the fifteenth century work of the Italian masters, and this is the more remarkable when we remember that these frescoes must be at least a thousand years older than the Italian pictures.

FIG. 3. HEAD OF A DANCING GIRL, COPIED FROM WALL PAINTING

In the centre of the elephant procession are six maidens with drums tied round their shoulders. It is very amusing to see the anxious expression on their faces and the half-joking way in which they are holding on to each other in the effort not to fall off. Both processions are turned towards the place in which the dance is taking place.

Next to this fresco is a painting of a huge " Chaitya " hall, on the other side of which is another elephant procession making its way in the opposite direction. The tusks of these elephants are decorated with streamers of brightly coloured cloth, and a group of cavalry is also shown. Next to this is a scene in a garden in which a Buddhist monk with a completely shaven head is seated. He seems to be in deep meditation and it is probable that this scene represents one of the parks (called " Arama ") which were common in the Buddhist period and were used as quiet retreats by contemplatives. The monk is seated in an Asoka grove, and, although he appears to be a religious ascetic, he is, nevertheless, wearing a check coat, and it is possible that he is none other than the prince who was seen in the elephant procession and appeared to be accepting a life of renunciation. There is another man seated near him, but this figure is so mutilated as to be almost indistinguishable. The tree beneath which the monk sits is profusely decorated with streamers of coloured cloth, and there is a creeper round the trunk, possibly the sacred Adari creeper of the Buddhists. It is probable that these pictures have been covered with a kind of varnish, traces of which are still to be seen.

In the *Patshala,* or School Cave, are eight pillars in two rows, but there are not so many carvings as in cave number 4. There is a chamber between caves 5 and 6 which was evidently used as a passage, the dimensions of which are 17 feet by 13 feet. There was no trace of the veranda of cave number 6, and even the pillars inside the cave, of which there were originally twelve in two rows of six each, have fallen. The cave itself is about 48 feet square, and in addition to the shrine opposite the entrance are four small cells cut into the walls on either side. The dagoba of the shrine is a heap of debris, and one can only conjecture that it was at one time a dagoba carved out of the living rock. We found some relics of frescoes among the fallen ruins,

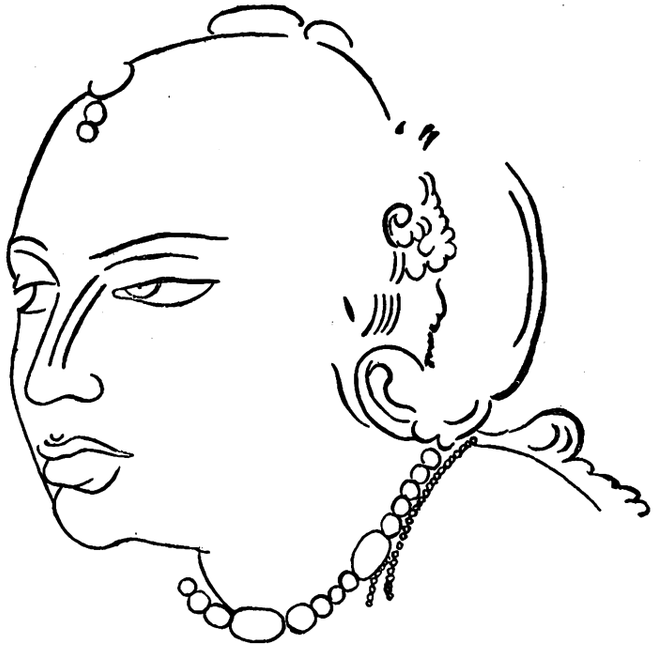

FIG. 4. HEAD OF A RIDER ON AN ELEPHANT, COPIED FROM WALL PAINTING

and it is probable that further archæological excavations would discover still more of these ancient paintings. One of the cells showed signs of having been used as the lair of a tiger, for many bones were lying about and we were told that pythons and panthers abound thereabouts.

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A—Man pruning Vines (March)

B—Man weeding a field (June)

C—Haymaking scene (July)

D—Reaping scene (August)

E—Men sowing and harrowing (October)

F—King feasting (December)

Diameter of each roundel, 20.3 cm.

The Labours of the Months: A Series of Stained Glass Roundels.

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Wandering through these haunts of wild animals which, in ancient times, were populated by priests and devotees, one is reminded of scenes from Dante.

As for *Caves Number 8 and 9*, they are in such a state of collapse that it is impossible to enter either of them, and with their ruin much ancient history has been lost for ever.

We finished our work on March 1, and left Bagh. This time the way was bright with the approach of spring, the fresh young leaves gleaming red in the sunlight, and the brilliant scarlet flowers of the Polash trees lighting up the forest like the flames of sacrificial fires. The Bhil women seemed imbued with the spirit of spring also, for they were wearing bright blue skirts and red wrappers, as though they wished to emulate the flowers of springtime with their red blossoms and green leaves showing in splendour against the deep blue sky.

THE LABOURS OF THE MONTHS: A SERIES OF STAINED GLASS ROUNDELS

BY HERBERT READ

THE Victoria and Albert Museum has recently acquired, through the generosity of the National Art-Collections Fund, six roundels of stained and painted glass from a series representing the *Labours of the Months*. The roundels came from Cassiobury Park, Hertfordshire, and the evidence seems to point to an English origin. The months as represented are: (1) March, *Man pruning vines;* (2) June, *Man weeding a field;* (3) July, *Haymaking scene;* (4) August, *Reaping scene;* (5) October, *Men sowing and harrowing;* (6) December, *King feasting*. Apparently the remaining six roundels have not survived the vicissitudes of some five centuries. The technique, in brown enamel and silver-yellow stain, is typical of the fourteenth or fifteenth century. The stain is competently used and, generally speaking, is extremely well annealed into the glass. The high-lights are obtained by scratching away the brown enamel with a sharp point. The roundels are certainly either Netherlandish or English; between these two attributions there may be room for an opinion, though not for a very strong one. The evidence, one way or the other, is bound to be somewhat circumstantial.

There is in the library at South Kensington[1] a book with a wood engraving representing the *Labours of the Twelve Months* in as many round medallions. The drawing is not so detailed as in the Cassiobury roundels, but it is decidedly similar, the drawing of the seeds in the October scene being identical. But the mowing and the reaping scenes are made appropriate to June and July instead of to July and August, and the weeding scene does not appear at all. This is the only Netherlandish evidence that has so far come to light. The English evidence is more abundant.

At Norbury Hall, in Derbyshire, there are six roundels[2] also painted in brown enamel and silver-yellow stain, which represent the months as follows: Januarius, *Man seated before a fire, drinking* (Glanvilla shows a similar scene for February); Februarius, *Man digging;* Marcius, *Man pruning;* Aprilis, *Man holding flowers and rye-grass* (Glanvilla has the same representation); Mayus, *Man with falcon and flowering branch;* Junius, *Man weeding*. But judging from the costumes these roundels are of a later date, towards the end of the fifteenth century. They are not so detailed as the Cassiobury roundels. In the Mayor's Parlour, Leicester, there are two roundels, similar in technique, representing: Junius, *Man weeding with weed-hook;* September, *Man threshing corn with flail*. The roundel representing June is closely similar to the parallel one in the Cassiobury series. The costume and attitude of the man, the implement he is using, and the castle in the background are almost identical. At All Saints' Church, Dewsbury, there are three roundels[3] representing: (1) *Man reaping;* (2) *Man threshing corn with flail;* (3) *Man killing pig*. They are painted in silver-yellow stain in reserve against a black ground, and are earlier in date (about 1350). The pig-killing scene is found also in Glanvilla, there representing the month of December. In the Shrewsbury Museum there is a roundel painted in brown enamel and silver-yellow stain showing a *Man reaping* (Augustus). It is closely similar to the Cassiobury roundels in technique and feeling, and must be of about the same date.[4] In St. Mary's Hall, Coventry, there is a single roundel representing the month of September—a man with a flail and two sheaves of corn. It is again of the same period and type as the Cassiobury roundels. Other stained glass roundels with representations of the labours of the months are said to exist at Checkley Church,

[1] B. de Glanvilla, *Boeck vanden proprieteyten der dinghen.* Haarlem, Jacop Bellaert, 1485.

[2] Illustrated by N. H. J. Westlake, *History of Design in Painted Glass.* (London, 1886), Vol. III, p. 144.

[3] Illustrated by James Fowler, F.S.A., *On Mediaeval Representations of the Months and Seasons, Archæologia,* Vol. XLIV, pp. 137-224.

[4] A reproduction in water-colours may be seen at the Victoria and Albert Museum (Department of Engraving, Illustration, and Design).

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Staffordshire, Colville Hall, Essex, and in Lincoln Cathedral.[5] The series is also found in English sculpture, of various periods, and often enough to attest its popularity as a decorative motive. Fowler, in the article already cited, gives a detailed list, together with a tabular statement of the numerous mediaeval representations of the labours of the months, both in England and on the Continent. There is a good deal of similarity between all these series, but it is significant that the *Man weeding with a weed-hook* occurs in nearly all the English series, but in none of the foreign.

Ruskin in his *Stones of Venice* (1853, Vol. II, p. 276) tabulates the symbols of the months from six French and Flemish manuscripts of the thirteenth to fifteenth century. The weeding scene is not represented in any of these. To regard the weeding scene as a distinctively English representation of the month of June might, perhaps, be unwise; but the favour such series enjoyed in mediaeval England, the close similarity of other roundels still existing here, and the character of the painting, which is not distinctively foreign and is even definitely English, taken together, justify us in accepting the Cassiobury roundels as English.

The costume, also quite consistent with an English origin, permits us to date the roundels as late as 1470, which is the date on a monumental brass in the church at Ulcombe in Kent, where a lady is represented in a dress almost identical with that of the lady in the *King feasting* (December).[6] But the painting on the roundels is distinctly early in style and feeling. The Winchester College windows, to which we can give the definite date 1393,[7] are much more accomplished in execution, though allowances may be made for a certain precocity in the Winchester painter, and for the persistence of a traditional rendering of the labours of the months. It is, indeed, presumptuous to give any definite date to traditional work of this kind; the first half of the fifteenth century is as exact as we need be.[8]

[5] Westlake, *op. cit.*, p. 148, note.

[6] See *List of Rubbings of Brasses* (Victoria and Albert Museum), p. 6 and pl. 21.

[7] J. D. Le Couteur, *Ancient Glass in Winchester*, p. 63.

[8] Two more roundels, representing July, *A man reaping*, and October, *A man sowing*, have recently come to light. They date from the second half of the fifteenth century, and were originally bought at Chester. They are now in the possession of Lieut.-Col. H. Sidney.

DRAWINGS BY PALMA VECCHIO BY DETLEV, BARON VON HADELN

OUR knowledge of the drawings of Venetian masters of the Renaissance is still remarkably scanty and cannot compare with our knowledge of the drawings of the Florentines, and what we have learned has been applied to the history of Venetian painting, rather than to that of Venetian drawing. Whereas we have a fairly clear vision of most of the Venetian artists as painters, we know as yet practically nothing of their attainments as draughtsmen.

Clearly, this is due to prejudice rather than to the real difficulty created by our habit of thinking of Venetian artists as painters rather than as draughtsmen. It is quite true that drawing was of less account in the Venetian studios than amongst the Florentines. But on the other hand it is incredible that any Italian masters of the Renaissance, however pre-eminently they might be colourists rather than draughtsmen, could produce all their creative work in paint and none of it in line. There must have been such creative drawings by all the Venetian masters of the period; it can hardly be credited that accident, far-reaching as it may be, can have obliterated all the drawings of certain Venetian masters. Rather let us be confident that patient research will succeed in bringing many examples to light, or will at least restrict within reasonable limits the misleading notion that there never were any considerable number of important examples.

Now a number of Venetian drawings bear ancient marks which have led to certain attributions; and in these cases the question for the student is simply whether these attributions are credible. As an instance of this we may refer to a drawing in the British Museum,[1] a design in pen and ink for a *Sacra Conversazione* with a landscape background. On a tree in the middle of the background is introduced a so-called "cartellino" inscribed "Giac° palma." [PLATE I, A.] As the handwriting bears the characteristics of the sixteenth century and the name is introduced in the manner of a signature, it was reasonable to suppose an original signature the identity of which might be corroborated by comparison with the writing of Palma's autograph on documents in the State archives of Venice.[2] Unfortunately this comparison failed finally to settle the matter. There is great similarity between the two handwritings, but not quite enough to justify an assertion of identity. The case for the authenticity

[1] 1895-9-15-810. Height, 18.1 cm.; breadth, 21.5 cm. On the back are studies of a nude male torso.

[2] For example: signature as witness to the will of Isabela Mocenigo date 8.1.1513 (Sezione Notarile, Girolamo di Bossis, Busta 51, No. 178); and the signature to the will of Hieronima di Abundio dated 21.4.1528 (Sezione Notarile Zaccaria de Priuli, Busta 777, No. 248).

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A—Sacra Conversazione, here identified as by Palma Vecchio. Pen and ink drawing, 18.1 cm. by 21.5 cm. (British Museum)

B—Madonna, Child and Saints, here identified as by Palma Vecchio. Pen and ink drawing, 19.5 cm. by 12.6 cm. (Taylor Museum, Haarlem)

Plate I. Drawings by Palma Vecchio

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C—Madonna and Child, here ascribed to Palma Vecchio. Drawing in red chalk, 14 cm. by 11.8 cm. (Mr. H. Oppenheimer)

D—Woman's Head, by Palma Vecchio. Drawing in black chalk on blue paper, 22.2 cm. by 16 cm. (Louvre)

Plate II. Drawings by Palma Vecchio

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of the inscription on the London drawing depends only on the fact that it dates from the sixteenth century and evidently from the first half of it and is thus a contemporary piece of evidence.

It must be granted that the actual drawing does not contradict this evidence, for it is altogether characteristic of Palma. Not only because the *Sacra Conversazione* was a specially popular theme with Palma, but also because of the manner in which this subject is treated. No other Venetian of his time was so fond of composing figures in compact groups close beside or behind each other, and with an object beyond that of enriching the subject-matter of the background. Further, Palma's idea of modelling is distinctly recognizable in the details, especially in the *Child Christ,* with His plump, chubby limbs, so familiar in many of the master's Madonna pictures.[3] Even more clearly is this idea of modelling seen in the head of St. Joseph, a characteristic head of an old man, which recurs as a necessary feature all through the work of this somewhat phlegmatic and consequently somewhat monotonous artist.[4] We should have expected of Palma, in whose paintings the lines run so smoothly and quietly, a less nervous handwriting than that on the drawing in the British Museum. It is, however, in surprises of this sort that the charm of studying drawings consists, for it is precisely such surprises that reveal all the more intimate sides of an artist's personality.

It is the handling which enables us to identify as undoubtedly Palma's work a composition sketch in the Taylor Museum at Haarlem [PLATE I, B], which corroborates the old seventeenth-century inscription which the drawing bears. It is true that the Haarlem design is in parts more superficial and also coarser than the London one, but not to such an extent as to show any essential difference of style. The same very personal manner can be seen in both cases in the way the figures are outlined and modelled, the draperies being loosely treated and the hair indicated by a few curling strokes. Notice also the extremely simplified manner in which the hands are described.

We have not only pen drawings by Palma but also studies in other media. There is no doubt of the authenticity of the beautiful female head in black chalk on blue paper[5] in the collection of His de la Salle in the Louvre [PLATE II, D]. To all appearances we have here the study for the *Head of St. Lucia* in the San Stefano altarpiece at Vicenza. The two heads correspond very closely down to such details as the form of the ears, the upturned look and the broad light on the hair. On the other hand the cloth at the back of the head in the painting does not appear in the drawing. It is just in this difference that we possess an external proof that the head in the Louvre was not copied from the painting.

Finally, we have in the collection of Mr. Henry Oppenheimer a study in red chalk of a *Madonna and Child* [PLATE II, C].[6] This drawing, which was formerly in the Chennevières collection in Paris, is taken from Palma by Morelli and ascribed to Pordenone.[7] I cannot, however, regard Morelli's argument as sound. Morelli considers that Palma was always a Quattrocentist in his drawing and was never so free as the style in this red-chalk drawing would indicate. We can meet this objection by pointing to the pen drawings mentioned previously, the style of which is still freer. It seems to have been especially the general breadth of the composition that made Morelli think of Pordenone. But in his latest period Palma, too, shows an inclination greatly to amplify the outline of his masses of figures and drapery. A characteristic example of this period is the wonderful *Madonna* belonging to the Marchese Visconti Venosta.[8]

[3] Compare especially the half-length picture in the Accademia Carrara at Bergamo (Phot. Anderson, No. 12622), but also the *Madonnas with Saints* in the Galleria Borghese at Rome, in the Museo Nazionale at Naples, in the Pinakothek of Munich, at Hampton Court, and so on.

[4] See the head of Saint Celestinus in the Viennese *Sacra Conversazione,* and also the heads of the Apostles in the *Healing of the Widow's Child* in the Accademia at Venice.

[5] Size, 22.2 cm. by 16 cm.

[6] Size, 14 cm. by 11.8 cm.

[7] *Die Galerie zu Berlin,* Leipzig, 1893, p. 90.

[8] Reproduced in *Rassegna d'arte,* VI (1906), p. 117.

THE FEEDING OF THE FIVE THOUSAND, BY CORNELIS ENGEBRECHTSZOON

BY FRANZ DÜLBERG

CORNELIS ENGEBRECHTSZOON lived, according to a tradition never contradicted by students of contemporary documents, from 1468-1533. He occupies a similar place in the Dutch school as the elder Hans Holbein, whom he resembles in many traits of character, does in the German school. Engebrechtszoon, like Holbein, lived and worked in a period of transition from Gothic to Renaissance forms. With both, a turn for extreme pathos and a gift for bold characterization, occasionally

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affecting decided ugliness, is accompanied by the artist's joy in graceful movement of limbs and the texture of rich costumes; both were masters of a great but declining tradition, and, at the same time, precursors of a greater one. Occasionally Engebrechtszoon is so near his pupil, Lucas van Leyden, that at a first glance confusion between the two is possible. The work here reproduced [PLATES I, A and II, B and C] has certain details—the devout old man, in the right foreground, rubbing the loaves together; the fat and somnolent child in the left front group; the excited disputants in the middle group on the left—which, when the picture was exhibited a few months ago to students and collectors, made many think of Master Lucas.

The resemblance of the picture to the two principal works of Engebrechtszoon in the Leyden Museum, for which there is documentary evidence, and especially to the *Crucifixion* of about 1510, is, however, too great to admit of a theory in favour of any other painter. Strange to say, our picture also has traits in common with the prolific Amsterdam contemporary of Engebrechtszoon, Jacob Cornelisz van Oostzanen, who was known also as a designer of woodcuts and as a portrait painter. This is especially apparent in the figure of Christ which, however, is relegated to the third plane and is relatively insignificant; also in some of the male portrait heads on the side wings and in the ornamental frames there, in which the Renaissance has not yet overcome all the peculiarities of the Gothic forms. The composition and the construction, especially of the central panel, make this work a notable link in the development of the Leyden School of Painting. It must be given an intermediate place between two other groups of works. The first is the Vienna picture of *The Burning of the Bones of St. John the Baptist* by Geertgen tot St. Jans, who, indeed, produced his principal works in Haarlem but, according to a reliable inscription on an old print by Jacob Matham, was a native of Leyden. The other may be represented by the great panorama-like engravings of Lucas van Leyden, *The Conversion of St. Paul, the Ecce homo,* and the great *Calvary*. Rembrandt—also a native of Leyden—can be proved to have known these principal engravings of Lucas van Leyden and to have utilized them in some of his compositions; so we can trace a straight line of descent from Geertgen tot St. Jans to the *Night Watch*.

The aim to which the Leyden painters in the two first decades of the sixteenth century subordinated everything else, was the "ordinantie," as van Mander called it, as late as 1604, in his picture book. The meaning of this word is difficult to convey in English. It implies something democratic, and might be said to consist of the application of every resource of art to the task of depicting masses of figures with a highly naturalistic effect. An event is represented, not as an isolated feature of the picture, but by the effect which it produces on a multitude of people animated in accordance with the artist's sense of the situation—as in the forum scene in "Julius Cæsar," or in the arrangement of a mass-film.

In *The Feeding of the Five Thousand* [PLATE I, A] the horizon is placed as high as possible, and the field by the main group of people on the left foreground leads the eye back into the distance by three precipitous hills crowned with strong fortresses. Such mountains could not have been seen by Engebrechtszoon in the neighbourhood of Leyden. Probably in the Dutch painters' studios there were sketch-books, which would pass from hand to hand, showing the rocks of the Maas Valley at Namur and Dinant, or of the Rhine and Moselle country. There is also reason to suppose that Engebrechtszoon, like his pupil Lucas, who was registered in the Antwerp Painters' Guild in 1522, actually visited Belgium.

Starting from the figure of Christ, in a greyish-green robe, leaning against a tree blessing the loaves and handing them to the Apostles, the composition proceeds into serpentine lines which nearly meet in front. The crowd listening to Christ include citizens, schoolmasters, scribes and Jews, aristocratic ladies, mothers, and courtesans, all discussing the event with animation and scarcely tasting the material food, so that there seems nothing wonderful in there being in the foreground eleven baskets and in the background to the right a twelfth basket, into which, exactly conforming to the text of the Bible, the remnants are collected. The most human and fascinating figure in the whole picture is the reverently kneeling man in the right foreground, with red-brown hair and pink robe. There is much animation in the left foreground group where a decidedly Jewish-looking man, wearing earrings, brownish-yellow brocade, and a black barret, tends a child overcome with sleep and eyes a woman, who, with a weary sigh, is feeding her child. Evidently he is annoyed that he cannot also take advantage of the natural source of milk, for on his robe is the naïve and eloquent inscription, "*Nu eens te drin(ken),*" meaning, "Now a drink is what I should like." His pretty, slim neighbour to the right who, with her light yellow brocade with red velvet sleeves and dark green dress, with her dreamy eyes and protesting gesture, places her hand on her breast, possesses all the characteristics neces-

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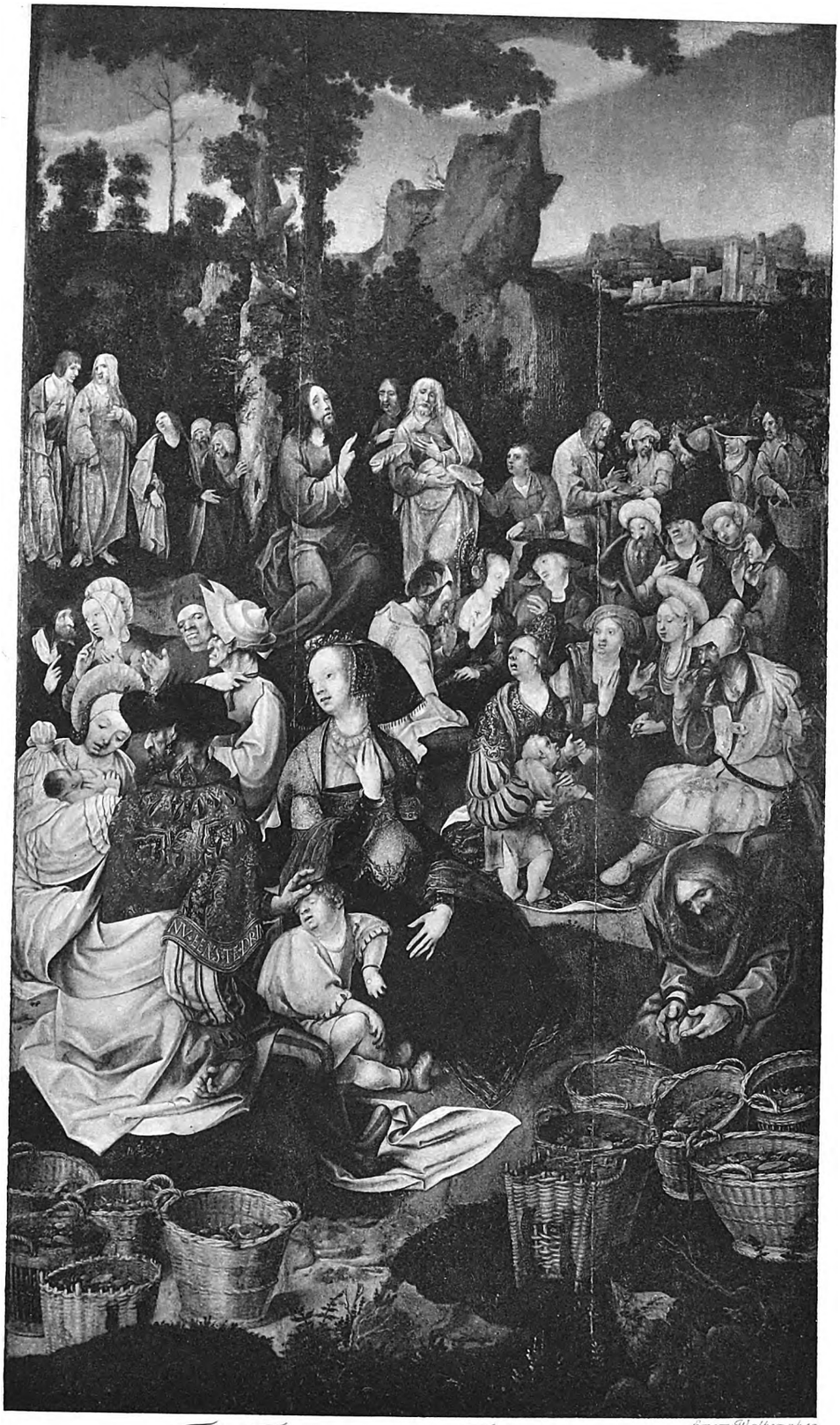

Emery Walker ph. sc.

The Feeding of the Five thousand
Central panel of a tryptich
By Cornelis Engebrechtszoon
In the possession of Dr. N. Beets, Amsterdam

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B—Donor and Sons with St. Paul, by Cornelis Engebrechtszoon. Left wing of Triptych. Panel. (Dr. N. Beets)

C—Donatrice and Daughters with St. Barbara, by Cornelis Engebrechtszoon. Right wing of Triptych. Panel. (Dr. N. Beets)

Plate II. *The Feeding of the Five Thousand,* by Cornelis Engebrechtszoon

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sary to make her a favourite figure among the art students. Next follows a group in animated conversation in which every gesture expressive of solemn exhortation, hair-splitting argumentation, cool, calculating doubt and hot-headed zeal is depicted. Is it a mere accident that the sharp-cut features of the most passionate of these four remind some people of Leonardo's caricatures and the portrait of Savonarola? The circle on their immediate right, who interrupt eating with talking and talking with eating, includes some faces of plebeian ugliness, which, however, are rendered with a fine breadth of treatment and an almost Rembrandt-like humanity.

The two side panels of the picture [PLATE II, B and C] represent founders under the leadership of the Apostle Paul and St. Barbara; on the side on which the male figures are shown hangs the coat of arms of the Paeds family in a rich niche, whilst the women are represented by the heraldic devices of the family of Raephorst of Leyden. The rather stout gentleman in front is evidently a Jerusalem pilgrim, as indicated by the palm and the white chorister's shirt. The women with their aristocratic expression and perfect carriage, are superior to the men; the neatly and richly robed St. Barbara, whose traditional tower almost resembles a tabernacle, will please most spectators more than honest Paul who, with pathetic zeal, is introducing his people.

The ornamentation is, on the whole, less varied than in the small crucifixion altar by the master in the Utrecht Museum, but the incisively painted metal warrior statues on the columns, and the sacrificial fire burning in the copper vessels in the niches, make it worthy of curious remark.

Apparently the picture did not stand on an altar but on a lectern, as the back of the middle panel is, like the other two, painted. Unfortunately, the Saints of the Dominican Order which are represented on the three backs, have been all but destroyed.

This rich altar-piece, which is the property of its discoverer, Dr. N. Beets of Amsterdam, probably originated between 1512-1515. After the two principal paintings of the *Crucifixion* and the *Lamentation over Christ,* and along with the Utrecht picture just mentioned, it may be described as one of the most important works of this distinguished master. The Ryksmuseum possesses two of his works; the Berlin Museum, the Dresden Gallery, the Munich Pinakothek, the Louvre, and the Edmond Rothschild collection, each include one. In England I remember having seen only the small equestrian figure in the Northbrook Gallery and a *Lamentation over Christ* in the Duke of Norfolk's collection. Perhaps the publication of the work here discussed may be the means of bringing to light other examples that may exist in England. Let us hope so, for Engebrechtszoon forms an important link in the development of Dutch painting.

Literature: Dülberg, *Die Leydener Malerschule,* Part I; *Gerardus Leidanus,* Part II; Cornelis Engebrechtszoon, Berlin (Dissertation), 1899. N. Beets, *Lucas de Leyde,* Bruxelles, 1914. Walter Cohen in *Thième-Beckers Künstlerlexikon,* Article Engebrechtszoon.

THE CHILD AND ART: AN EXPERIMENT

BY MARGARET H. BULLEY

IN a previous number of this Magazine I described a test made on the reaction of elementary school children to a work of art.[1] I propose to describe here a second and more elaborate test in which 1,925 children and 399 adults were confronted with the four pairs of reproductions on the Plate and p. 183, and were asked to write down, or in a few cases to state by word of mouth, which of the two pictures in each pair they preferred. Each pair of illustrations have a superficial resemblance of subject and grouping, but are obviously very different in æsthetic value. Our object was to find out whether a child's appreciation of art was influenced by sex, age, or good art teaching, and whether the "cleverer" children in the higher divisions of each form possessed better taste than the children in the lower divisions. Except in certain instances it was impossible to correlate powers of understanding the art of others with creative power. It was obvious that a good picture might be preferred or a bad one rejected for other than æsthetic reasons, including purely negative ones. A child might dislike both the good and the bad pictures on a card—like the small boy of eight who wrote "C is orful and D is hrbal too"—and yet feel obliged to state a preference. For these reasons the test would have little value if applied to a small number of children. But if many hundreds of children in different schools and clubs of a similar type were tested, then anything like constancy of result might be expected to have evidential value.[2]

The chart given on page 180 shows, in the form of a graph, the result of the test. With the exception of the Dudley High School girls, the

[1] BURLINGTON MAGAZINE, No. 199, Vol. XXXV, Oct. 1919.

[2] [It may be permissible to anticipate a question not dealt with by Miss Bulley: Had the children any opportunity of discovering which pictures Miss Bulley herself preferred? We are entirely satisfied that that was not so. Nor does Miss Bulley include the interesting results of her test when applied to art experts. But these present another and, in some respects, a more formidable problem than that of the schoolchild.—EDITOR.]

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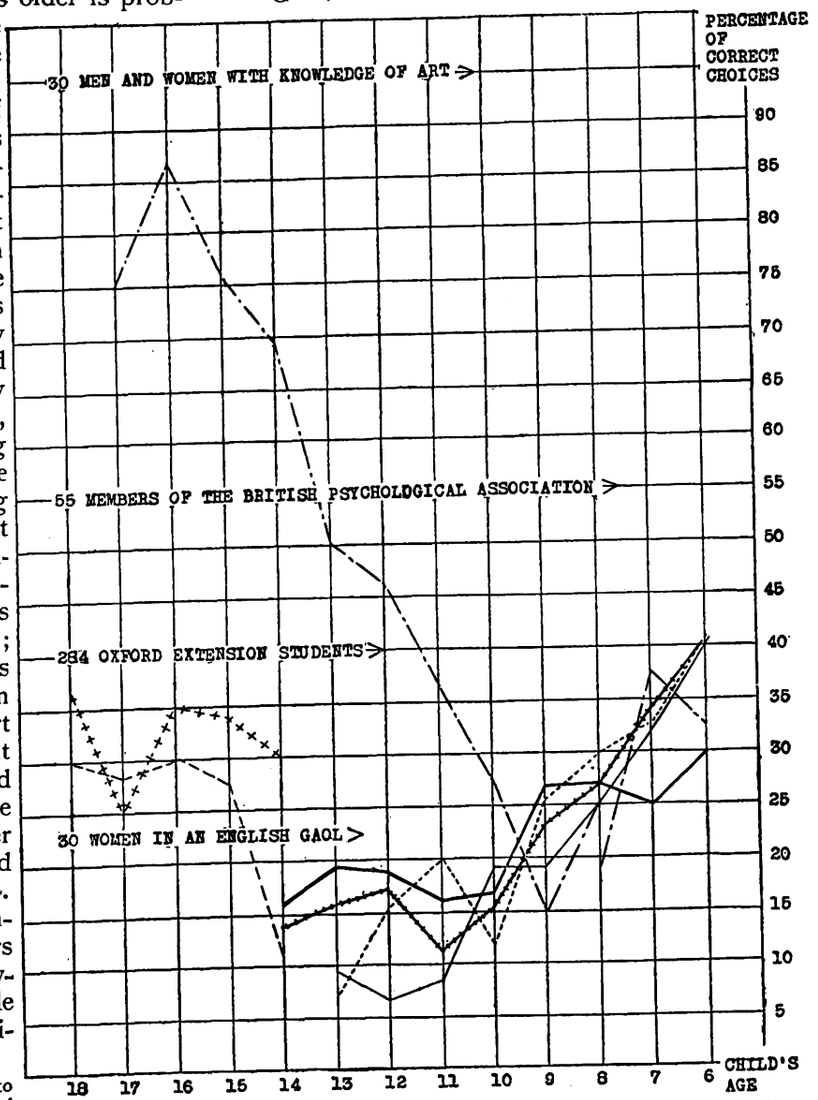
children had had only an elementary education. The girls from Dudley came from homes where they had little or no opportunity of seeing art of any sort. Dudley is a typical Black Country town, and the girls' parents for the most part belong to the shopkeeper class. But they have had the great advantage of having been taught by Miss Marion Richardson, who has been art mistress in the school for the last ten years.

Two psychologists, to whom I showed the chart, agreed that the decline in taste that is so marked as the small child grows older is probably due to the fact that the child is then outgrowing its life of phantasy and imagination, and is entering into a phase of extreme realism when it is powerfully attracted by everything practical. At about fourteen the child finds that contact with real life can hurt, and with adolescence it turns once more to phantasy, though in a less marked degree than in early childhood.[3] Appreciation and creation are not of necessity found together. For example, two of the best artists among Miss Richardson's girls made the maximum of four wrong choices in the test. Further, it was proved that in the elementary schools the children in divisions "B" invariably did as well as those in divisions "A"; but at Dudley, where the girls under Miss Richardson had been offered a definite theory of art and an idea to grasp, without exception the "A" girls did better than the "B" ones. The children were allowed to offer reasons for their preferences, and most of them chose to do so. The six and seven years olds insisted on it. Often the answers are unilluminating. The following, by a boy of six who made the four right choices, is typical:[4]

B he preferred "because of the baby and mother."
D, "best pattern."
E, "because of the trees."
G, "the sky is nice."

Often a child who obviously shows æsthetic sensibility is deterred by an understanding of the sadness, gloom or strangeness expressed in some of the pictures, which he consequently dislikes. In the following answers a boy of nine has clearly been repelled by the sadness expressed in "B," the gloom and slightly mysterious character of "E" and the fierceness and uncanniness of "G":



GRAPH SHOWING THE PERCENTAGE OF CORRECT CHOICES MADE BY CHILDREN OF VARIOUS AGES FROM THE FOLLOWING SCHOOLS:

KEY.

340 girls from Dudley High School
184 boys from London Continuation schools and clubs
186 girls " " " " " "
202 girls from North Country 1st Elementary Schoo
278 boys " " " " " "
391 boys " " " 2nd " "
347 girls " " " " " "

[3] This does not necessarily apply to creative power. Miss Richardson and Mr. Keith Baynes testify that some of the best work by their pupils is done during the ages of ten to fourteen. No doubt much depends on the teaching at this time. On the other hand it may interest some readers to know that according to the findings of M. Coué and the new Nancy School, it is between the ages of about ten and fourteen that boys and girls show least "suggestibility."

[4] The capital letters refer to those printed under the illustrations on the plate.

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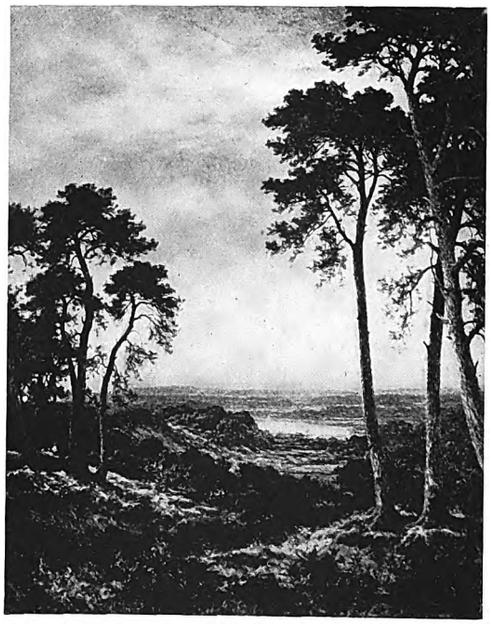
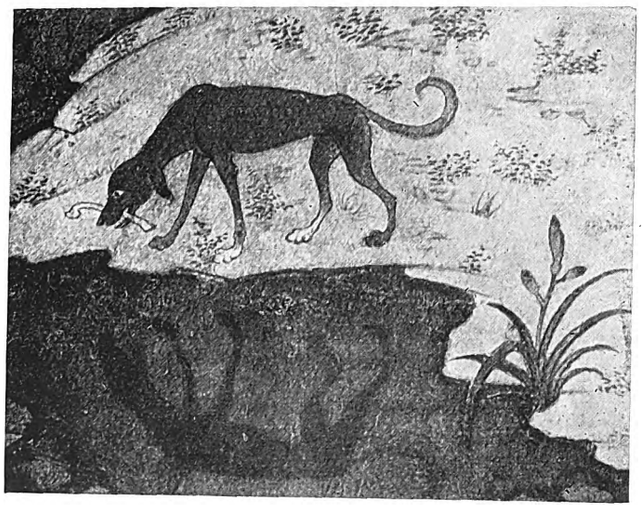
A—Madonna and Child, by Bougereau.
For *C* and *D* see opposite page

B—Madonna and Child, by Mantegna

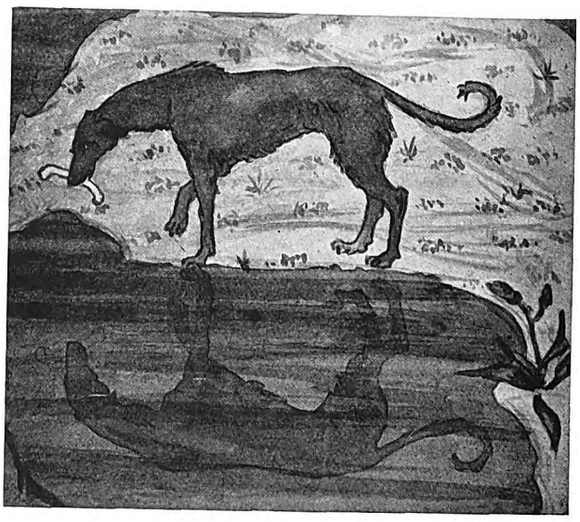
E—Landscape, by Claude Lorrain



F—Landscape, by J. M. McWhirter



G—Persian miniature



H—Modern imitation of Persian miniature

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A, " faces prettier and radiant."
D, " looks like a church window and C only looks like a wallpaper."
F, " pretty, while E is lonely and dreary."
H, " lighter."

A boy of seven preferred :

B, " bigger than the other."
D, " there is a lot more in it."
E, " it is easier."
H, " it is prettier."

A number of children welcome the familiar. The following are unwitting but biting comments on the sort of " art " that we are used to to-day :

A, " seems more homely " (B10) ; " more fascinable for these days than B " (G11) ; " looks like a real photo " (G14).
F, " more picturesque " (B10) ; "more up to date" (B11).
[(B) or (G) followed by a figure mean Boy or Girl, with age.]

Here we have the type of reason that makes " F " so universally popular, particularly with adults.

F, " it reminds me of the place I lived in for my holidays, with my mother and granny " (B14).

and the small child's equivalent :

E, " because I like playing cowboys " (G7).

By ten, the concepts of art and antiquity begin to affect judgment, and the collector and antiquary appear in embryo.

E, " it is older than F " (B10).
D, " it suggests to me a primeval drawing which I consider interesting " (B14) ; " I would value it because it looks like a piece of tapestry made in olden days " (B12).

Imagined colour is often remarked upon, particularly in connexion with D.

D, " it has a good amount of colour in it " (B14) ; " it has pretty colours in it " (G8) ;

and so forth.

Taking the cards in turn, here are a few of the preferences with the remarks made :

A preferred because, " B is only a statue " (G13) ; " it is ecey to do " (B7) ; " both figures sweetly pretty and have exquisite expressions " (G16).

B preferred because, " has more shape and finer expression " (G17) ; " A mother's sympathy is not always told by looks " (B13) ; " the mother is clean " (B8) ; " the baby has nice fat on it " (B7) ; " A is a lot too perfect " (G14).

C and D. The words " pattern " and " design " were continually used in connexion with this pair of illustrations, though not of B, E, and G. The youngest children were attracted by the fantastic element in both C and D, particularly in D.

D preferred because, " it is like a circaus under the water " (G9) ; " because of the fishes and fancey work " (B8) ; " it is like the ach of a church " (G6) ; " it has got two reindeer at the end of a pole " (G10) ; " it is like a palace " (G10) ; " it is a sign of friendship. Most other animals would have quarrelled " (B13) ; " there is more in it. The other is just an ordinary picture " (B14) ; " does not look like a real thing pulled out of shape. It is really something new based on a peacock " (G14).

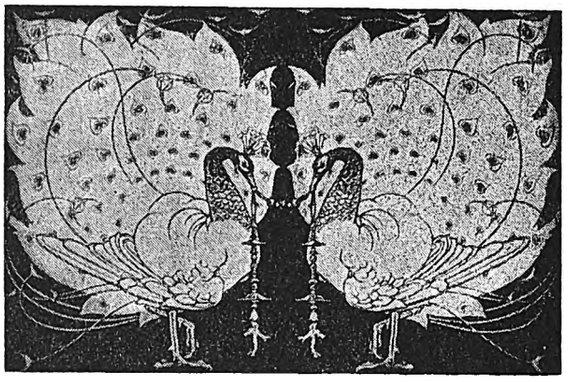
E preferred because, " it is a much neater drawing : F is rough " (B13) ; " it is not rough " (B6) ; " it looks smoother " (B8) ; " not so flat as the other one " (B9) ; " it has nice smooth ground " (B6) ; " it looks cleaner " (B9) ; " you can see it more plainly " (B10) ; " I like F, it has a sunny smile " (B11).

" G " and " H " :

G preferred because, " it is not rough " (G6) ; " more in proportion " (B13) ; " it is cleaner " (B12) ; " I like darker shadows better than light shadows " (B8) ; " it has a darker shadow " (B7) ; " it is more sensible " (G10) ; " it is blacker " (B7) ; " it looks so wild and mysterious " (G11) ; " the flowers are arranged nicely " (G10) ; " more in proportion and more life-like " (G10) ; " not rough and H is blacker " (B7) ; " it looks so wilde and mysterious " (B8) ; " because of the colourings, light and dark, you can see the difference " (G14).

H preferred because, " it is so dreary and miseopal " (B8) ; " the dog does not look wilde " (G7) ; " I do not like Egyptian art " (B10) ; " it has more of a racing dog and I like them because I am a bit of a racer myself " (B14).

The older girls and boys sometimes volunteered remarks. One girl of seventeen chose the right pictures and when jeered at by another girl



C—Peacocks. MODERN SCHOOL OF ART

D—Peacocks. BYZANTINE (TEXTILE)

said, " Can't you see there is something very important about them?" Another remarked, " The uglier ones have more in them than the pretty ones." Here are some of the preferences and reasons offered by the Dudley High School girls :

" B, more expression, not so pretty looking as A. Simpler and stronger lines. Forms harmony " (18). " E, although not so accurate to nature it has more meaning in it " (18). " D is real and C is only paper. G is just pretty pretty and artificial " (17) ; " G is real and H is not. H looks more like a diagram than a picture " (17) ; " D, it has something behind it. B has much more feeling,

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one can see right through it, while A seems just placed there with no depth whatsoever. There are lovely curves in the face of B. D is much better than C. Strength in it while C seems like a film or like glass, allowing everyone to look right through it and see nothing " (G17). " C seems to be something that could go on for yard after yard and D is a complete thing " (16). " F looks like a photograph painted to look pretty. E painted with feeling " (16). " G has more quality in it. The water in H does not give me the mysterious feeling that a pool generally does when looking into it, whereas G does. D makes a more complete pattern. On looking at C one sees the birds individually, not as a whole picture, and I would criticize them as such, whereas D makes a complete harmony " (16). " E. F is a commoner view. E seems as though it had come from the artist's head and imagination. There is more deepness in E " (16). " B, simpler in every way. Forms a harmony of shape. Has more strength " (16). " Deeper richer tone in E than weak-looking F. In G everything seems to go together so well. In H I think the things are put in because they had to be put into the picture somehow " (15). " G: H has been drawn off G and spoilt " (15). (The only one out of 2,351 persons tested who remarked upon this.) " B, the faces are beautifully sculptured and the shadow seems to make it more beautiful. The dark and light shadow form a harmony " (15). " G, the one who did it got a clear idea, but in H there seems to be bits of dabs in with no meaning " (15). " B, more of a work of art than A. A chocolate boxy while B seems as if the person who did it had not ever seen any second-hand pictures " (15). " E, it makes you think of something more than a view, as the other appears to be " (15). " G blends together and makes one big tune " (12). " E looks the prettiest and needs no fussy bits to make it look nice " (12).

It is interesting to know that Miss Richardson, of the Dudley High School, attributes the drop in appreciation shown by the girls of seventeen to the fact that they had stopped all art subjects for a year and had concentrated on science.

There are many interesting questions opened up in connexion with the results shown by the test, but lack of space makes comment impossible. It is hoped in a future article to publish results obtained in Africa and the East, and in this connexion I would be grateful if any reader of this article could put me into touch with anyone interested in æsthetics who would be willing to carry out the test on natives.

In conclusion, the following analysis of choices, arranged in order of votes, may prove of painful interest. Not being taken on a system of proportional representation the record of the first four choices only, in each instance, has value:

Boys' choices: A H C F E D G B.
Girls' choices: A C F H E D G B.
Dudley High School: D A H F E B G C.
Oxford Extension Students (Summer Meeting): F G A D C B H E.
Members of British Psychological Association: F GD (equal votes) B A CH (equal votes) E.
Women from gaol: F ACH (equal votes) BDG (equal votes) E.
Banstead boys: E B D G H C A F.

TWO PICTURES BY DOSSO DOSSI

BY OTTO LANZ

THE National Gallery acquired through the Lindsay bequest in 1913 a picture (No. 297) catalogued as of the school of Titian, and which is shown on the accompanying plate. It is a *Virgin and Child* in a fantastic landscape, which I certainly consider to be an early work by Dosso Dossi. At first this attribution may surprise, or even be received with some hostility, but a certain right may be granted to me to have a voice in this matter, as I have in my possession a picture of *St. Jerome* [PLATE B], also with a fantastic landscape, which is undoubtedly by the same master [PLATE A] as the picture in the National Gallery.

I hope to show, firstly, that both pictures are by the same hand, and, secondly, that Dosso Dossi is, in fact, the author of the *St. Jerome* in my collection. Both pictures have the tone quality so peculiar to Dosso, but his brown and olive-green are so unmistakable that it will inevitably impress every student of him. Both pictures have the same loose treatment, the same " Sfumato," and a further common characteristic which impresses at once is the fat manner in which all the lights are put on to the edges of the clouds and on the lesser figures. The poetic feeling of landscape clouds and mountains is in both pictures identical, and both have a prevailing Giorgionesque feeling. In the National Gallery picture the Virgin dominates the whole conception. The primitive holy light has disappeared, making its way through the clouds, a halo of golden sunlight surrounds the Virgin's head, and the peculiar grandeur and tranquillity of the landscape and of the clouds which encircle the Virgin's head, enhance the majesty of the artist's idea. This same poetic feeling pervades the landscape of the *St. Jerome*. The more one goes into the details the more one sees the same hand in both pictures. The colours are put on in the same way; the horseman, the horse, the fittings, and the harness are the same. The stream is the same, the same water flows through the same channel, the same kinds of ducks enliven both scenes, and the same folk on the same pathway hurry on to their daily task. Over the stream is a bridge which is Giorgionesque in painting, and is bordered by the same kind of trees and dwellings, and painted with the same kind of brown. Looking critically at all details, every shadow of doubt is removed; the same master painted both pictures. This similarity persists even in the size and shape of the pictures.

It is not necessary to describe here the colour of the London work. In the *St. Jerome* the armour is grey-blue, with lights put on fatly. The steed is saddled with red trappings.

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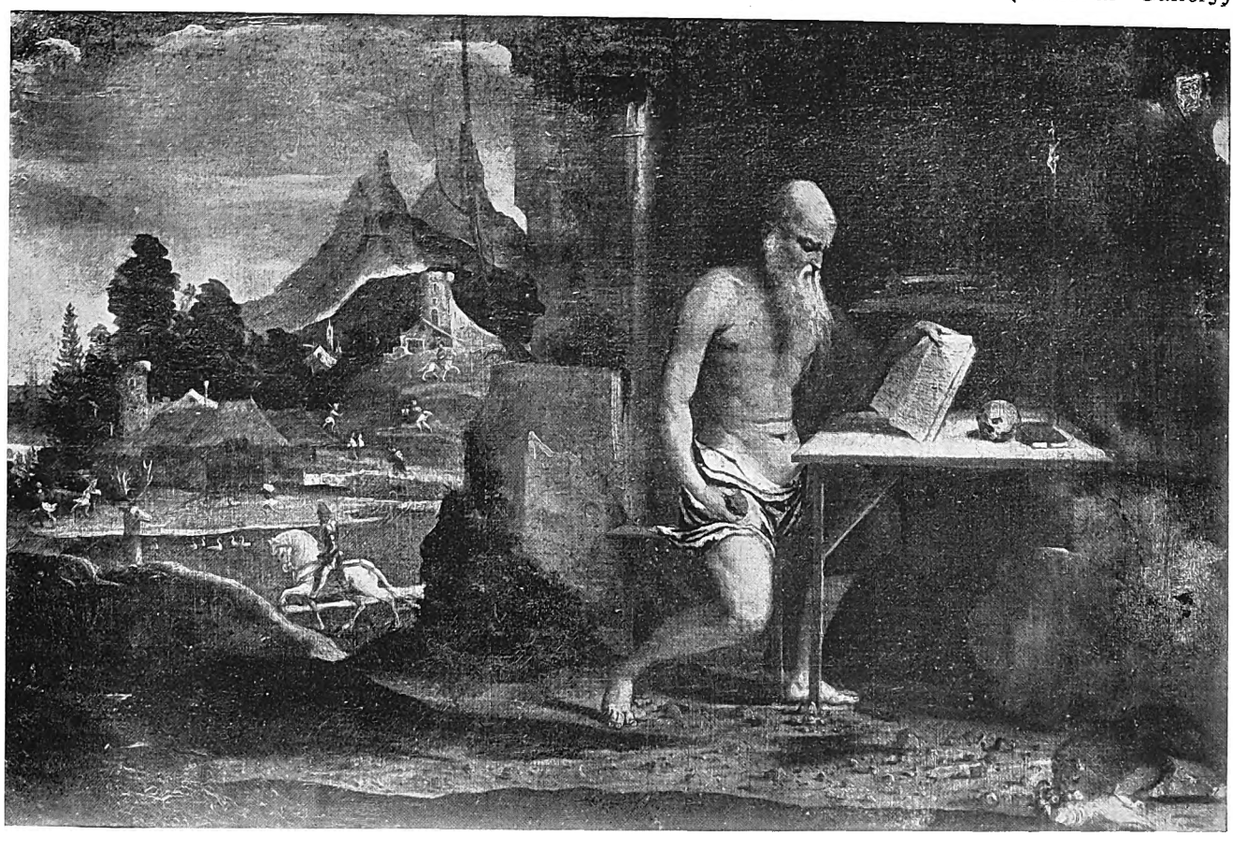
A—Virgin and Child, here ascribed to Dosso Dossi. Canvas. 0.76 m. by 1.01 m. (National Gallery)



B—St. Jerome, here ascribed to Dosso Dossi. Canvas. (Dr. Otto Lanz)

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The general tone is brown olive-green. The red of the cardinal's hat and book-cover is the same as that of the drapery of *St. Jerome,* a bluish-green cloth, with high light over the right leg. Stream, mountains and sky are of the same bluish-green hue. The sky has white-rimmed clouds. Jacob Burckardt hit the nail on the head, as he so often did, when he said Dosso Dossi was never led astray by Raphael, and Henriette Mendelsohn gives Dosso (so highly praised by Ariosto, so utterly disowned by Vasari), next to Correggio, the title of the most noted of the Emilians. She praises his originality and fertile inventiveness, his strong colouring and masterly *chiaroscuro*. The fantastic and romantic elements of Dosso's art are apparent in both reproductions, and it is true to say that Dosso's significance is to be sought not in the religious but in the landscape part of his work. In both pictures, the sharp peaks in zig-zag of curious forms, the vividly-painted lights, the softly feathered foliage, the creepers hanging from the mountain sides, but most of all the small stones in the foreground of my picture, are all characteristic of Dosso Dossi. When we consider the so-called *Narcissus* by Rembrandt in the Rijksmuseum, with the fantastically hanging creepers, we instinctively think of some picture by Dosso which may have inspired the great master.

One calls to mind the picture in the Mond collection, and how in it the castle and church are put in between the trees. One imagines a whole town there (see H. Mendelsohn). The composition, too, in my picture is very characteristic, as is the grotto-wall divided into two distinct portions. Here I call to mind the *Jester* in the Modena Gallery, the beautiful *Circe* in the Benson collection, the *Ceres* in the Lanz collection, the *St. Jerome* in the Vienna Gallery. We see in the *St. Jerome* a strong relationship to the last-named picture when we consider the rocky wall-like abode of the Saint and also the characteristic lion, and the perspective view to the left of the landscape is very typical.

The odd quality of Dosso's green is renowned. I possess two other pictures by the same master which I at once recognized by this green. The prevailing colour of the *St. Jerome* is like the Benson *Circe,* brown olive. The olive green in the National Gallery *Virgin* is greatly tempered by the blue in the dress. The Dosso-red is also a very personal colour; it occurs like a keynote on the horse-trappings in the landscape where, re-echoed in the Saint's shoulder-cloth, the hat and book, it is almost as good as a signature. The singular mountains are of a strong blue, the light very shrill, as if a thunderstorm were coming on, the distant trees are glazed simply with the blue used for the sky. I have already mentioned the very characteristic beauty and richness with which the high lights are put on. The anatomy of the Child's body and wrist in the National Gallery picture is still strongly influenced by Titian. The brown-red flesh-colour, also characteristic of Dosso, is quite the same as that in the *St. Jerome,* in which a greater harmoniousness suggests that it is later than the *St. Jerome* of the Vienna Gallery. Dosso is indicated also by the large forehead. Again and again one sees the Dosso head with the high skull, contracted eyebrows, and broad ear, alike in the Vienna *St. Jerome,* the Altar picture of the Dom Cathedral in Modena, and in the St. Jerome in the *Visitation of the Four Fathers of the Church* in the Dresden Gallery. The half-sitting pose also is always being repeated by Dosso, in my picture as in the picture of the *Holy Family* of the Capitol, in the *Virgin* of the Terey collection, in the Phillips' *Sibylle,* in the *Circe* of the Galleria Borghese, and in the other in the Benson collection. Even the somewhat off-hand drawing of the nude is typical. The veil which is attached to the National Gallery Virgin's head, and on which the child lies, is treated after the same manner as the loin-cloth of the *St. Jerome,* and indicates a very personal style in painting his folds. And in the more illustrative part, with its restless romanticism, Dosso Dossi's habitual mannerisms persist.

Both pictures are sufficiently characteristic to justify an ascription to Dosso Dossi; and their greater qualities may compensate us for the less perfect treatment of the nude. Both pictures, as I believe, were painted in Dosso Dossi's second early period—between 1512-1522. They show a great similarity to the Venetian school, for although Dosso was a native of Ferrara, he came very early under the influence of Venice. They clearly demonstrate to us that he who determined the fertility of Dosso's fancy was no less an artist than the master of Castelfranco. The most beautiful of all Dosso's works, *Satyr and Nymph,* in the Pitti Gallery, used erroneously to be ascribed to Giorgione.

NOTE.—As we go to press we receive the following from Mr. Charles Marriott: "In his notice of *Lo que se sabe de la Vida del Greco,* in the September number, your reviewer says, of the *planchas de cobre talladas* found among El Greco's effects, 'possibly wood blocks cut by himself.' But surely the articles were 'engraved (or 'cut') copperplates'—an interesting circumstance in itself."

Our reviewer, Mr. W. G. Constable, thanks Mr. Marriott for drawing our attention to the point. Mr. Constable agrees with the correction. The error was due to a slip.—EDITOR.

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FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—VIII

BY D. S. MACCOLL

ADAM WEISWEILER, born at Neuwied in Rhenish Prussia, was there a pupil of David Roentgen, whom he rejoined during the Revolution. He came at an early age to Paris, married a French wife in 1777, became master in 1778, worked for the Queen at St. Cloud, had returned to Paris, and was living there in 1806: his wife died in 1809. He therefore survived into the period of the Empire.

We have already come across Weisweiler as the author of two cabinets in the Boulle manner.[1] We have now to deal with his characteristic style in the phase of wood and metal work preceding the Revolution to which the name of Marie Antoinette has been given. Lacquer and Sèvres play a part; but in form the characters are "dry" rectangular lines, relieved by slim balusters or legs in which metal predominates, and further decorated with friezes of dainty, finicky bronze that differ from the more bunchy and naturalistic mounts of Riesener. As with Carlin, it is not always possible to say whether a piece is by Weisweiler himself, by the ever-adaptive Riesener, or by some other of the group, but his signed works allow us to make out a group of features which it is convenient to associate provisionally with his name. A good starting-point is the little *bureau de dame*, which is the single example of his work in the Louvre. It is No. 80 in M. Carle Dreyfus's catalogue, and is reproduced on a larger scale by Williamson, Plate 74, and in De Champeaux' *Portefeuille des Arts Décoratifs*, Plate 674. It belonged to the Queen at St. Cloud, was given away by her and was bought back by the Empress Eugénie in 1865. The features to note are (1) the terminal figures supporting baskets of fruit and continued downwards in slender bronze as far as the stretcher; (2) the frieze with a central medallion of Apollo and sphinxes on either side, whose tails develop into scrolls; (3) the peculiar stretcher in a sort of "cat's cradle" form supporting a central feature—in this case a basket. In this piece the veneer is ebony; there are panels of lacquer and feet of top-shape, whorled.

Of these various features the terminal figures appear, in conjunction with the peculiar stretcher, on the *secrétaire* in the Wallace collection [PLATE I, C] which is stamped A. WEISWEILER. The central feature of this is a Sèvres plaque with the initials of Marie Antoinette. The stretcher occurs also on the small *secrétaire* [PLATE I, E]. This is the most happy of the combinations of Sèvres with woodwork in the Collection because the light tones of the porcelain hardly quarrel with the satinwood. It is unsigned, and has been attributed to Riesener. Signed by Riesener is a *tricoteuse* in the Louvre with the "cat's-cradle" stretcher which outdoes Weisweiler in an extreme of slenderness. The bronze plaque on the front of our signed *secrétaire* also takes us back to Riesener; it is a fragment of one on the so-called "Artois' Cabinet" (see August number PLATE I, C). The decoration about the keyhole of our piece and the frieze on the Louvre *bureau* also find their beginnings there. They belong to a group the chiselling of which is generally attributed to Gouthière.[2]

The Apollo medallion of the Louvre design appears on the front and back of our red porphyry table [PLATE I, D], but with other supporters. Another of this group of friezes has a head of Bacchus for its centre, with cornucopias below, and either side a goat and a scroll which, when prolonged, ends with a bird pecking at grapes. This appears on a commode at Windsor signed by Weisweiler (Laking, Plate 41). A second commode at Windsor (Plate 40), differing in length, but reproducing the same motives, is unsigned, and was attributed by Sir Guy Laking to Carlin, probably by an oversight. It is reproduced on PLATE II, H. The Bacchus head and goats motive also appears on the front of a little work-table in the Wallace collection reproduced on PLATE I, A. At the sides is the secondary motive usually associated with it, a trophy of rustic musical instruments with little trumpeting fauns either side. These are used to fill the ends of the Windsor commodes, and they recur on the ends of our pair of tables of grey granite (XVIII, 40 and 48), one of which is reproduced [PLATE I, B]; the Bacchus head and goats figure on the front and back. These motives again form the frieze of a cupboard in the Louvre (Williamson, Plate 88), which may very well be by the same hand as our work-table, and that Weisweiler's. A tradition that our piece was Madame Vigée Lebrun's painting-table was mentioned to me by Lord Redesdale, who may have had it from Sir John Murray Scott.

I have incidentally spoken of our porphyry and granite tables. None of them is signed,

[1] BURLINGTON MAGAZINE, December, 1922, p. 269 and pl. III, L.

[2] Another famous chiseller, Thomire, appears as a debtor of Weisweiler's estate at his wife's death.

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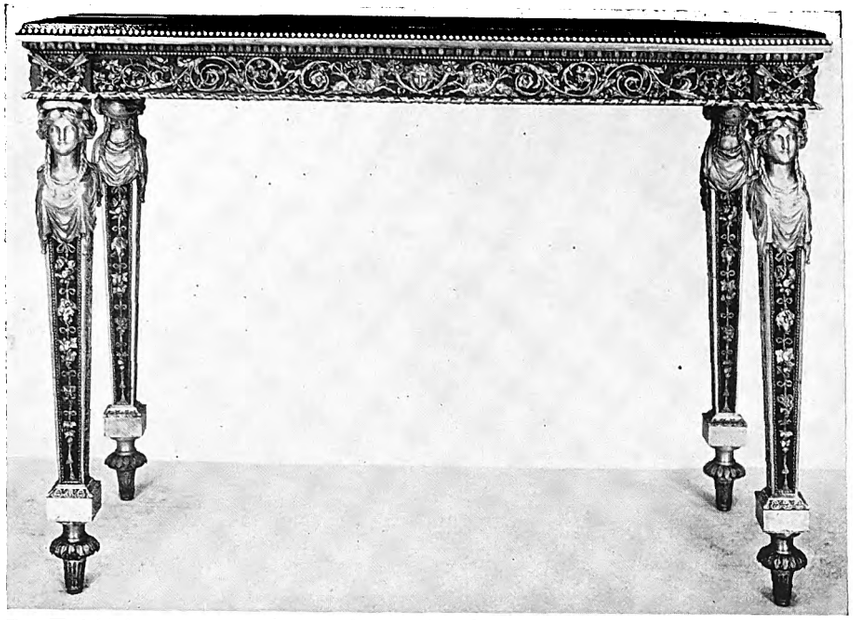
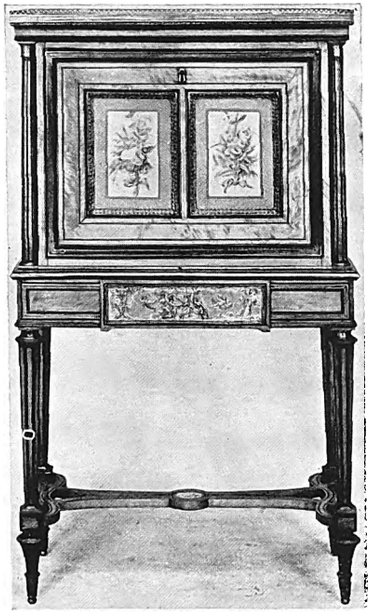
A—Work-table in mahogany, 91.4 cm. by 61 cm. by 48.3 cm. (Wallace Collection, XVIII, 14)



B—Table in grey granite and metal. 83.8 cm. by 114.3 cm. by 53.3 cm. (Wallace Collection, XVIII, 40)

C—Secrétaire in thuja wood, by Weisweiler. 122 cm. by 76.3 cm. by 38.3 cm. (Wallace Collection, XX, 6)

D—Writing table in red porphyry and hare-wood. 83.8 cm. by 83.8 cm. by 47 cm. (Wallace Collection, XVIII, 26)



E—Secrétaire in satinwood. 122 cm. by 68.5 cm. by 35.5 cm. (Wallace Collection, XVIII, 8)

F—Etagère in satin and other woods, by Weisweiler. 78.8 cm. by 66 cm. by 39.3 cm. (Wallace Collection, XIX, 19)

Plate I. French Eighteenth Century Furniture in the Wallace Collection—VIII

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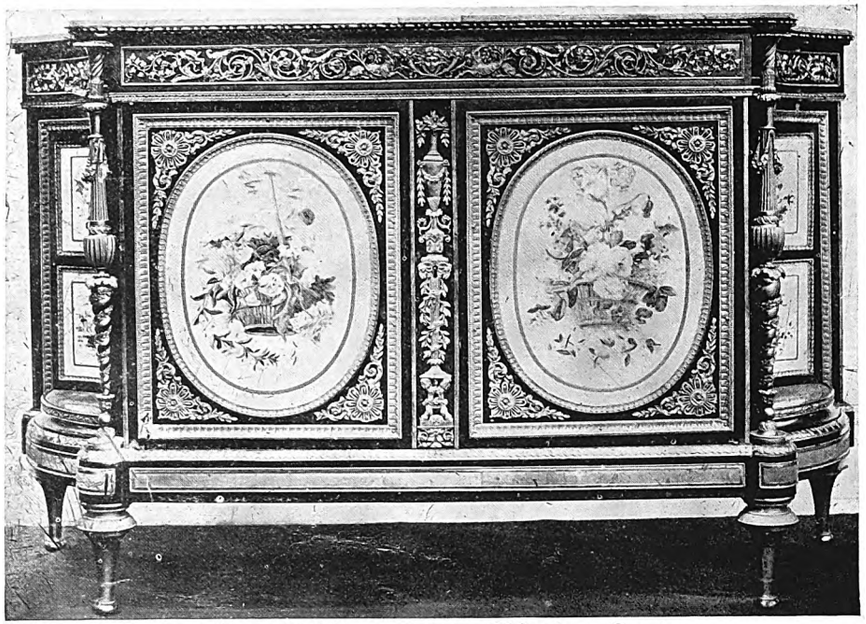
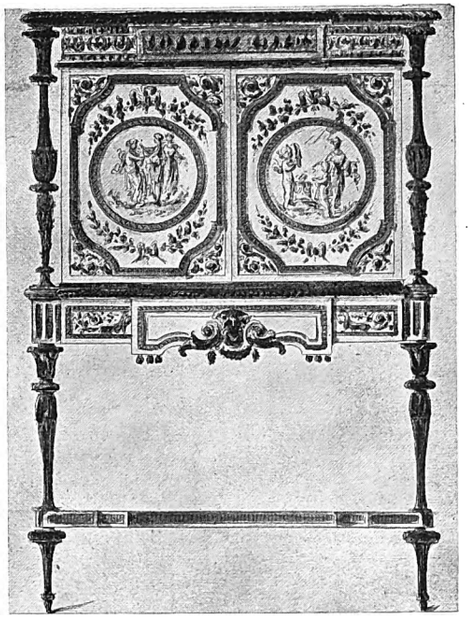
G—Cabinet by Weisweiler from the late Charles Wertheimer's Collection



H—Commode in tulip and kingwood at Windsor Castle



J—Drawing for jewel cabinet from the late Destailleur Collection

K—Table in satin and other woods by Molitor (?). 76.3 cm. by 81.3 cm. by 43.3 cm. (Wallace Collection, XIX, 11)

L—Writing cabinet in purple wood by Pierre Garnier. 81.3 cm. by 86.5 cm. by 53.3 cm. (Wallace Collection, X, 26)

M—Cabinet from the Hamilton Palace Sale.

Plate II. French Eighteenth Century Furniture in the Wallace Collection—VIII

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and the part of the *ébéniste* in them is small; in the grey-topped tables it is reduced to a foundation; there is a steel ground for the frieze (as on I, A) and sheath for the legs. The terminal busts on the grey pair are of a heavier type than those on Weisweiler's *secrétaire*, midway between them and the definitely Empire type to be found on Roentgen's work and elsewhere: very near to them are the figures on Beneman's cupboard in the Louvre (Williamson, Plate 88). The Duc d'Aumont was a famous importer of porphyry and granite in the 1760's and a patron of Gouthière: his collection, dispersed in 1782, was rich in tables of this kind.

The other signed piece by Weisweiler at Hertford House is the *servante* or *étagère* veneered in lozenges of satinwood and decorated with little plaques of blue Wedgwood or *biscuit de Sèvres* imitating that ware. [PLATE I, F]. It is stamped A. WEISWEILER, and bears a fragmentary inscription BLES DES TUI, which may probably be filled out as MEUBLES DES TUILERIES. One of its features is yet another of its maker's *stigmata*. This is the part of the leg which tapers downwards with a spiral groove in which is set a metal band. This is a bald form of what appears in embryo on the Louvre piece, on our work table [PLATE I, A], and on a *jardinière* reproduced by de Champeaux, ii, 289 and in Havard's *Dictionnaire*: in full flower on the Windsor commode, on a *servante* at the *Ministère des Affaires Etrangères* (*Portefeuille*, Plate 859), and on the cabinet which was in the sale of the late Charles Wertheimer [PLATE II, G], and appears to have borne his stamp.[3] I reproduce it here, not only to illustrate that point, but to put beside it a drawing [PLATE II, J], which pretty obviously was the designer's "project" adapted by the cabinet-maker.[4] Such coincidences are rare enough to be worth noting, and though no name is attached to the drawing it is interesting to observe how far the executant followed and how far he departed from the indications given. The griffins on the lower frieze are found at the ends of our red porphyry table [PLATE I, D] and about the keyholes of a bureau in the *Ministère des Affaires Etrangères* (*Portefeuille*, Plate 757).

Finally, I have put in [PLATE II, M] a black and lacquer cabinet from the Hamilton Palace sale, lot 1,296, which, like the "Artois" cabinet, is something of a puzzle and stands midway between that and the group we have been considering. It has the quiver-legs (without the arrow-heads) and the feet of the Windsor cabinet, and on its central panel the Love's Sacrifice relief familiar on Riesener's *secrétaires*; the circular relief below is in the Cauvet-Lalonde manner. On the other hand, the supporting figures at the corners combine the terms of Weisweiler and the caryatids at Windsor with their upward-stretched arms, and the faun-frieze of the Weisweiler moment is to be seen above. If this cabinet shows the beginnings of the new fashion, there are other pieces which either belong to the end of Weisweiler's career, or used a debris of his motives blended with a vulgar newcomer, *pietra dura*. There are two of these at Buckingham Palace. One of them has the characteristic stretcher and the terminal bust supports of our grey granite tables: another the downward-tapering whorled balusters of the Wertheimer cabinet and Windsor commodes. There are examples of the *pietra dura* work in the Wallace collection (IX, 9 and 10).

So much for Weisweiler. The table [PLATE II, K], which forms a pendant to his *étagère* in Gallery XIX, has the same lozenge and dot pattern in its marquetry. It is unsigned; but in the H. M. W. Oppenheim sale at Christie's in June, 1913, a piece like it in all respects (lot 187) was stamped B. MOLITOR. Bernard Molitor was a contemporary of Weisweiler who became master in 1787, worked for the Garde Meuble, and was still living in 1806. The Louvre has a pair of cabinets by him[5] in lacquer and ebony. At the corners are caryatid figures inspired partly by Schwerdfeger's jewel cabinet, partly by the basket-bearing terms of Weisweiler: the supports and base are of the heavy type we associate with Roentgen and the details on this part are of the "Empire" sort. Our table approaches, like Weisweiler's *étagère*, the English fashion; all the more that in the marquetry an inlaid shell recalls the practice of Sheraton.

The subject of our last illustration [PLATE II, L] is by an artist who belonged to an earlier generation than Weisweiler and Molitor, but was still active in the 'eighties. No less than eleven Garniers are on the list of the Parisian *ébénistes* and five of them are P. Garniers, but to one of them, Pierre Garnier the elder, are attributed, rightly or wrongly, all the works signed, as is our little writing-cabinet, P. GARNIER. This and a small table with a Sèvres plaque in the Jones collection are the only works by him that have found a way into museums. He became master in 1742, the table at Kensington is dated 1759, and in 1778 the Marquis de Ménars gave him a considerable commission for cane chairs, a writing-table and cupboards in his library. His wife died in 1798.

I will add here one or two notes on subjects

[3] *Les Arts*, 1902, No. 1.
[4] De Champeaux, *Portefeuille des Arts Décoratifs*, pl. 926.
[5] Illustrated in the portfolio of Louis Seize furniture published for the Louvre by Albert Morancé, pl. 35.

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previously treated. De Champeaux (*Le Meuble* ii, p. 222), after dealing with the *Bureau du Roi* and its family, adds—

> Un cinquième spécimen identique [with the example at Waddesdon] et provenant d'un palais royal d'Angleterre appartiendrait, nous a-t-on dit, à S. M. le roi des Belges.

M. Paul Lambotte was kind enough to inquire of the authorities in Brussels whether this was so, but after research in the palaces and inventories it is reported that there is no trace of such a bureau.

I inquired of the same friend whether any descendant survives of the d'Hane Steenhuyse family, whose name and arms were found upon our Foulet *secrétaire* (see No. VI of this series). An aged lady whose mother was of that house does survive, and perfectly remembers the *secrétaire* and the two corner-pieces in the hôtel of the Count, so that the connexion of the three is fully established.

Further, I have stumbled on a document which may concern that obscure member of the Foulet clan. This is the manuscript account book of a gilder which I found in the wonderful *Bibliothèque d'Art et d'Archéologie*. It has not, I think, so far come to the notice of students. It is a large folio containing numbered drawings, 1 to 170, of gilt bronze clocks in the Louis Seize manner, with notes of their measurements. Then follows under these numbers a list of the names of customers with the prices paid for putting the bronzes "*en couleur*" and gilding them. Over twenty names are in the list, some of them of metal workers, like Martincourt, others of names familiar as *ébénistes*. From this list and the drawings it ought to be possible to identify the authorship of a good many clocks. Space only allows me to note that the name Foulet occurs frequently, on one occasion in conjunction with Violet, on another with Osmond (who signed a clock in the Jacquemart-André Museum). Thus for a "Piece de bureau, Repos de chasse en fonte" Foulet paid for preparation 176 livres, for gilding 132. There are some quaint descriptions, e.g., "Son etimologie est le tems qui passe entre l'amour et les graces," and a "Duel entré poètes, Voltaire et Rousseau," one holding the *Henriade*, the other *Emile*. The "Greek" manner shoulders the "Chinese" in the nomenclature of those designs.

TWO BIBELOTS FROM ALEXANDRIA

BY F. R. MARTIN

I—A MINIATURE BUST IN CALCEDONY

There are odd likenesses between Alexandria of classical times and Paris to-day. In Alexandria, taste and skill reached the highest point of refinement. But when the artist's aim is to display his skill, originality and artistic inventiveness soon cease to count. Alexandria invented almost nothing in art, and modern scholars regard it with unjustified contempt. After all, Alexandria did leave us bibelots, in their way perfect, copied from the great masters' work.

The Egyptians were always master craftsmen, in even the hardest stones. Some of their portraits in basalt and granite stand just as high if not higher than the finest Greek marbles. To the elegant Ptolomist, basalt was too severe a material. They preferred finer and more precious stones in beautiful colours; so came the fashion for sculptures in all sorts of coloured stones, from the transparent rock crystal to the dark brown agate and the red cornelian. The soft heliotrope calcedony was preferred above all other stones, and many small figures, animals, and heads in such a material have survived. The little head of a young girl, on PLATE A, is the finest I have seen. It is practically unknown, and has never been published before. The headdress of the girl makes one think of the familiar sculpture, *Fanciulla d'Anozio*, in the Museo delle Terme in Rome. The charming, innocent expression does not come out well in the photograph because the sculptor, a master, has depended for his effect largely on the expressive value of the polish playing upon the pearly light transmitted to the eye by the translucent material of the calcedony. The charm of the head depends upon the reflecting surfaces of the forehead and lips, which the sculptor has been obliged to make slightly larger than they ought to be. The bust was certainly a family portrait meant to be placed in a special position in a room. It was meant to be seen in profile so that the sun would shine from one side through the half transparent stone, thus giving the head a kind of radiant inner life, created by the spirit of the stone. In Italy I knew the little sculpture intimately, and I saw it again in London. How much is lost in the dull northern atmosphere, only those may guess who have seen the Parthenon marbles both in the burning sun of the Acropolis and in the gloom of the British Museum. Even in the photos the impression is that of a life-size bust—not a bad test of great craftsmanship and great artistry.

II—AN ALABASTER TORSO

Among the masterpieces of antique sculpture from the Medici collection in the now transformed, I had almost said destroyed, Tribuna of the Uffizi Gallery, there still remains the very celebrated *Dancing Satyr*, reputed to be

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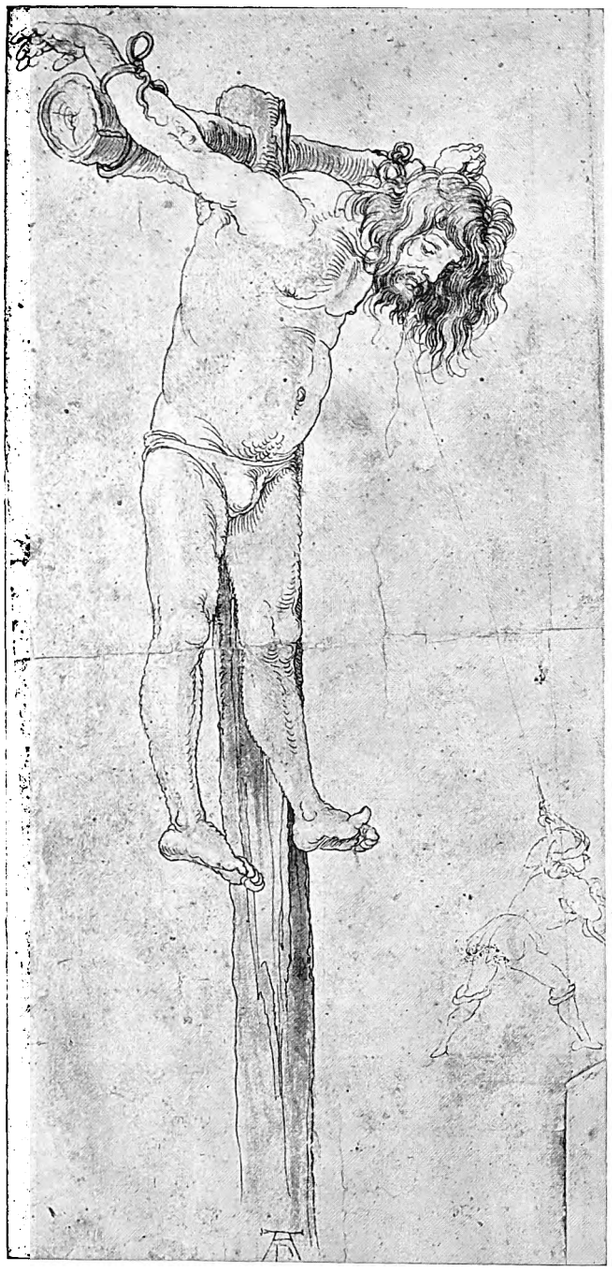
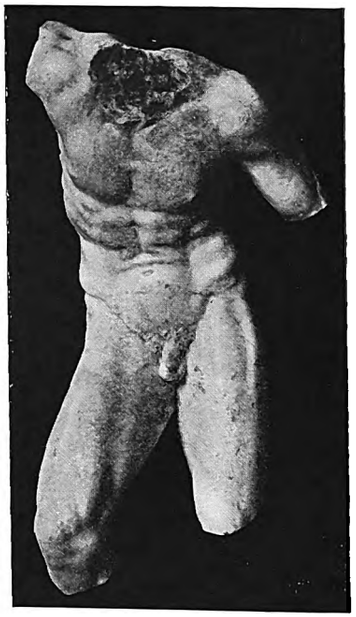


Thief on the Cross, by Dürer. Pen drawing, tinted. 33.7 cm. by 15.6 cm. (Messrs. P. and D. Colnaghi and Co.)

A Note on a Drawing by Dürer

A—Head of a young Girl. Alexandrian School. Calcedony. Actual size. (Private collection)



B—Dancing Satyr. Alexandrian School. Egyptian Alabaster. (Private collection)

Two Bibelots from Alexandria

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the result of Michelangelo's restoration of a Greek sculpture. It is, of course, one of the most striking of such pieces that have survived, though the assumption that it was Michelangelo who added the head, arms, and lower part of the legs, is only less justifiable than the other assumption that the original was Greek and not a late Roman copy. It has always seemed probable to me that the original was a Roman enlargement, for a garden or loggia, of a Greek bronze statue. We know that the satyr was originally accompanied by a seated nymph admiring the satyr's dance.

A very poor torso of the nymph is in the Glyptotek at Copenhagen. I am here able to publish photographs [PLATES B and C] of a statuette in yellowish-white alabaster, which, if not the original of the Satyr, may be considered at least a contemporary replica of about the size one supposes the original to have been. I have amused myself by having the torso photographed in different positions, and many connoisseurs who have seen only these few reproductions have thought them to represent a work by Michelangelo, from the period of the Medici Chapel figures. But such an ascription will not do; the torso is in Egyptian alabaster, and besides, it bears unmistakable signs of a classical origin. It is perhaps idle to wonder what Michelangelo would have thought of this little piece of Hellenic sculpture, and whether, had he seen it, he would not just as soon have undertaken its restoration as that of the famous Hercules torso in the Vatican.

A NOTE ON A DRAWING BY DÜRER

BY CAMPBELL DODGSON

THE three well-known drawings in the Albertina, L. 490-492, representing the Saviour on the Cross and the two thieves, all signed and dated 1505, have naturally always passed as forming a complete set, being the designs, as Dr. Meder supposes, for a triptych, of which no other record exists, or at any rate for the three principal figures in the Crucifixion, treated separately and not united in a single composition. To these three drawings, however, it is necessary to add a fourth, obviously connected with them, though it is not dated. [PLATE.]

The drawing of a crucified man now belonging to Messrs. P. and D. Colnaghi and Co.,[1] is drawn in the same technique and bears a signature equally authentic, though not exactly of the same form as on the Albertina drawings. It evidently represents one of the two thieves, and is probably an earlier version, rejected in favour of the drawing now at Vienna, and thus separated from the set. It would be most natural to assume that it was a first idea for the long-haired impenitent thief, L. 492, and so the compiler of the Geiger catalogue describes the subject, but the position of the cross indicates that it must be meant for the thief on Christ's right hand, who must, according to tradition, be the penitent thief. This being so, we have a plausible motive to suggest for the rejection of the drawing, for the penitent thief usually has his head raised and his eyes directed towards the face of the Saviour, whose cross would be on a higher level.[2]

Dürer, having bethought himself, rather late, of this, would then have drawn the figure again with head and eyes uplifted. The new drawing appears, therefore, to be earlier than L. 491, but not much earlier, for the resemblance in the execution is very close, extending even to the serrated outline of the legs, by which the artist intends, apparently, to suggest their hairiness. The weight of the body hangs in this case from the hands alone, whereas each of the thieves at Vienna is also fastened to the cross either round the legs or round the body. In L. 491 and 492, moreover, the thieves are fastened to the cross by ropes, whereas here a different material, apparently a leather thong, is used. The mode of attachment seems hardly adequate, considering the weight of so massive a body.

The small sketch of a man running along, carrying a cord twisted round his arm, probably indicates that Dürer had in his mind some fuller representation of the scene of Calvary than the three detached figures of the Albertina group suggest. Though a thin pen line runs up from the man's head towards the beam of the cross, the action is not that of a man pulling a taut rope, and the difference of scale is so great that Dürer cannot have meant to suggest any connexion between the little man and the thief or his cross. It cannot be more than a note towards some future composition. The rapid sketch in pen and ink is certainly authentic.

The main subject is drawn with a fine pen in black ink and tinted. The flesh colour is now yellowish, there is bluish-grey on the loin cloth

[1] From the sale at Sothebys, Dec. 7-10, 1920, of the drawings of " a gentleman living in Italy " (Benno Geiger), lot 437 (reproduced). Formerly in the Klinkosch collection, Vienna (sale, April, 1889, lot 354), where it accompanied an old copy of the Albertina drawing, L. 492. Meder, by a slip of the pen, quotes No. 354 of the Klinkosch sale as a copy of L 492. He should have quoted No. 353.

[2] The tradition admits of exceptions, and it must be allowed that Dürer's practice in this respect cannot be reduced to rule. In the woodcut of Calvary, B. 59, and in the Ober St. Veit altar-piece, the penitent thief looks down.

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and on the hair, which is heightened with white, as are also the arms, flank, and right thigh and calf. The wood of the cross is grey with pale red streaks, and there is a ring of the red colour within the bark on the round end of the cross-beam. The sheet measures 33.7 cm. by 15.6 cm. It is backed with stout paper, so that no water-mark is visible.

REVIEWS

Jacopo Tintoretto. By ERICH VON DER BERCKEN and AUGUST L. MAYER. 2 vols., 262 pp. + 209 pl. Munich (R. Piper).

It is certainly no accident that all the newer books on Tintoretto avoid a strict chronological arrangement, and do not attempt to deal with the long-continued and abundant series of works in the order in which they were produced. In nearly all the later monographs the works are arranged instead to conform with some positive theory of æsthetics. Two reasons obviously occasion such a way of dealing with the subject: firstly, the great difficulty of arraying in chronological order the vast accumulation of relevant material bearing on Tintoretto and his art; secondly, the wealth and industry of the æsthetic problems themselves, and the consequent difficulty of fitting these in their entirety to the artist's life-work, when arranged in the only order acceptable to a biographer.

In the meantime, so far as the literature on Tintoretto is concerned, it appears questionable whether entirely satisfactory results can be obtained by these methods. For the truth is that æsthetic arguments remain more or less beside the point if investigation of the facts of the case has not first supplied a solid foundation. And if our scholars continue to stand aside from the admittedly very trying task of building up the essential material that is available, then the work on this subject will never come to an end, and the expenditure by the æsthetician of even the greatest industry and intelligence, is bound to result in something of very problematical value.

Dr. von der Bercken and Professor Mayer have tried in the book before us to find a way out of this difficulty. They have written several preliminary chapters by way of prefaces to the later and more fully elaborated treatise. One of these introductory chapters consists in a summary of the accepted biographical facts, and includes a *résumé* of the published researches of art scholars up to the present day. Another such chapter attempts a rather restricted survey of Tintoretto's accepted works and a complete account of his stylistic development. But the space devoted to these aspects of the subject is insufficient to allow the authors to arrive, as their intention apparently was, at some logical conclusion of their own. No such conclusion emerges because no analyses of the situation is attempted; the reader is invited to accept these assertions in their entirety, and just as they stand, for the most part without argument, not to mention proof.

I should certainly have thought that the responsibilities of the task of guiding the reader through the collected material, and convincing him by argument, would have been a discipline sufficient to have kept both authors from many chronological mistakes. They have, however, taken many works belonging to a period twenty years later for works of Tintoretto's youth, and placed several early paintings in a later—sometimes in the latest—period. This, as can be imagined, throws the account into confusion. Further, I believe that it is the authors' loose grasp of this part of their task which has led them to make a number of wrong attributions, which could easily have been avoided and which do not bear any strong witness to the authors' connoisseurship. It should be possible at least, as a rule, after long occupation with the subject, to distinguish copies from originals, and equally so the works of the master from those by his son, Domenico, and other imitators. Still less should there occur confusions with Palma Giovane (*St. Mark*, in the possession of Mr. A. Ruck, London), or even with Paolo Veronese (*Assunta*, in Dijon).

Beyond the section of the book to which I have referred, there are two chapters which obviously are largely put together by Dr. von der Bercken. An attempt is made here, with great expenditure of trouble and industry, to discuss systematically certain phenomena of Tintoretto's art; firstly, line composition and handling of form, then colouring and light effects. Even those who cannot sympathize with such reflections, which seek to a certain extent to dissect works of art, will nevertheless come, in that part of the book, upon a great many interesting remarks and scholarly observations. However, one does need more than a little patience to allow oneself to be led on through all the headings and sub-headings under which the æsthetic problem is analyzed. Methodical as these observations would seem to be, they have one definite defect, namely, that each of the master's creations is taken as a self-sufficient unit and set against others for purposes of critical comparison. The fact is overlooked that with some paintings special conditions of origin and special practical aims often actually modified the ideas of form and colour that otherwise would have prevailed in the artist's mind. This defect in method is noticeable in that portion of the book, and again in the

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last chapter, which treats of the subject and content of Tintoretto's work, certainly with a tendency to explain the objectives as symbolically as possible, in the same way as Thode, and afterwards Miss Phillipps, did.

Both authors regret that a *Catalogue Raisonné* was not added to their book. They promise that this will appear some time later on. What can be the grounds for such hesitation or delay? The authors add as a makeshift a list of the works by Jacopo Tintoretto mentioned by them. Thus, at least, the index is copied out, but nevertheless even here works are mentioned which elsewhere (often in an easily-overlooked note) are noted as doubtful or simply rejected. Annoying misunderstandings might arise from this; and the elimination of such ought to have been possible. HADELN

The Wares of the Ming Dynasty. By R. L. HOBSON. 240 pp. + 60 pl. (Benn.) £4 4s. net.

The name of Mr. Hobson requires no introduction to readers of the BURLINGTON MAGAZINE. During the eight years that have elapsed since the publication of his classic *Chinese Pottery and Porcelain,* the views of students have necessarily undergone certain modifications. The wares of the Ming dynasty in particular have come into greater prominence, as the growing appreciation of Western collectors has lured one beautiful piece after another to the markets of this continent, and it was high time for the appearance of a fully-illustrated monograph to deal at proper length with the present development of our knowledge of Ming ceramic art. It is superfluous to dwell in these columns upon the scholarship, accuracy and judgment with which Mr. Hobson has acquitted himself of his task, while the name of his publishers is sufficient to guarantee the excellence of the illustrations. The examples here reproduced are selected from the principal collections, both public and private, of England, France and other European countries, and it is gratifying to note that very few have ever been published before. Of particular interest are the numerous documentary pieces, whose mounts or known history provide a *terminus ad quem* for dating; such are the famous Trenchard bowls, the stem cup belonging to Mr. Leverton Harris, Bishop Parry's kettle, the Rosenborg Palace bowl, the crayfish ewer at Upsala, and the intriguing little anonymity of PLATE 32. Other documents now rescued by Mr. Hobson from the limbo of periodical and occasional literature are the Gaignières ewer, the bowl in the Mantegna *Adoration* and the bottle that once belonged to Ivan Ivanovitch, Grand Duke of Riazan.

Eight years ago it seemed scarcely possible to credit that Western collections could contain authentic specimens of the classic reigns of Hsüan-tê and Ch'êng-hua. The very few examples for which such a date was claimed were regarded with the utmost suspicion and were accepted, if at all, as probably the work of provincial kilns. Since that time we have been privileged to make the acquaintance of objects which it would be unreasonable to regard as anything but imperial pieces, and neither the copper-red of the former reign nor even the enamel painting of the latter is any longer the dark mystery it once appeared. The continued arrival from the East of new treasures should materially facilitate the solution of the problems which yet remain, and in no small numbers. We can now, to some extent, follow with the help of actual specimens the development of the imperial factory of Ching-tê-chên, but we are still quite in the dark as to the situation and activity of the private factories that continued in late times turning out copies of early types, to the present confusion of the budding scholar. Mr. Hobson deserves thanks for discriminating between imperial and private kilns no less than for his remarks upon the nineteenth-century bastards whose masquerading as Ming has served in the past to bring that period into disrepute. And not the least interesting passage in his admirable book deals with Persian imitations in porcelain, four of which may be seen at the Victoria and Albert Museum. W. K.

Tom Tower, Christ Church, Oxford. Some Letters of Sir Christopher Wren to John Fell, Bishop of Oxford. Hitherto unpublished, now set forth and Annotated by W. DOUGLAS CARÖE, M.A.Cantab., F.S.A., with a chapter by H. H. TURNER, D.Sc., D.C.L., R.R.S., and another by ARTHUR COCHRANE, *Chester Herald.* 128 pp. ill. + 28 pl. (Clarendon Press.) 25s.

In commemoration of the bicentenary of Sir Christopher Wren, a collection of seven letters addressed by him to John Fell, Bishop of Oxford and Dean, *in commendam,* of Christ Church, is issued, with notes and dissertations by three authorities, foremost of whom is the well-known architect, Mr. Caröe. The latter, at the outset, avows that his work is " conceived along the lines of unqualified admiration " for Wren, a fact which somewhat discounts the value of his labours, whereas a discriminating criticism might have profited much from his learning and experience. The author is a partisan in another regard, as is witnessed by his referring, on page 6, to the " murder of Charles I." The Wren letters, preserved in the College Treasury, and now for the first time published, deal with the structure over the St. Aldate's entrance gateway, known as Tom Tower, which was left unfinished by Cardinal Wolsey at the date of his fall in 1529, and remained roofless and open to the air until its completion in 1682 according to a new design conceived in the spurious Gothic of the period. Incidentally Mr. Caröe corrects the common

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error of spelling the name of Grinling Gibbon with a final "s." When consulted about Christ Church, Wren had already been employed in Oxford to design the Sheldonian Theatre, April, 1663-69; Trinity College quadrangle, 1665; and later the Ashmolean Museum. By Wren's advice the builder, Christopher Kempster, of Burford, was entrusted with the execution of the work, though he was not actually installed until the summer of 1681. It is remarkable that Wren never personally visited the building while in progress. The truth is, as Sir Reginald Blomfield has observed, Wren, though it was by his own advice that the design was carried out on "Gothic" lines, "had not the least sympathy with Gothic architecture," the "most rudimentary features" of which he took no "trouble to master." And although Sir Reginald Blomfield pronounces this particular design to be "perhaps the most successful instance of Wren's 'Gothic,'" he yet declares that "the coarseness of its detail is out of scale with the delicate sixteenth century work below, and here, as at Westminster Abbey, Wren seems to have paid the very scantiest attention to the nature of the other work with which he had to deal." On the other hand, Mr. Caröe declares that in the course of his own repairs he discovered that Wren's work "had been degraded and coarsened by ignorant restoration undertaken since Wren left it." At one time Bishop Fell urged that Tom Tower might be turned into an observatory, a scheme which Wren, in spite of the fact that he was himself an astronomer, definitely rejected. A chapter deals with the building contract, while Mr. Cochrane's contribution treats exhaustively of the heraldry of the fan vault beneath the tower. Among the appendices is one on the "Foundation, Progress, and Dissolution of the original Cardinal's College"; and another on "Peckwater and Canterbury College," incorporated by Henry VIII in his later foundation of Christ Church. The volume is enriched with a number of collotype plates, plans and line illustrations in the text, and concludes with a useful index. A. V.

The Renaissance of Roman Architecture.—III. France. By Sir T. G. Jackson, R.A. (Cambridge University Press. 1923.) 42s.

With this seventh volume, the venerable author concludes his history of architecture from "the fall of the Western Empire to the full development of the Classic Renaissance in the eighteenth century." The least a reviewer can do is to congratulate him on a remarkable achievement, in which his great knowledge and experience has served him well. What other writer on architecture has been able to bring together a vast collection of his own drawings extending over a period of sixty-three years, as in this case? As we have pointed out in reviewing his previous volumes, the author's method of including only what he himself has seen is open to certain disadvantages, widely as he has travelled and studied. There is at times a tendency for him to emphasize the particular at the expense of the general, though at frequent intervals throughout his work his admirable summing-up of movements and methods largely neutralizes this slight defect, which is in itself a merit from some points of view.

The Renaissance in France has recently been so fully described by Mr. Ward and Sir Reginald Blomfield that another volume on the same subject might seem superfluous, but that it is necessary to complete the author's scheme. His bias is, as in the two preceding volumes, towards the early and middle periods of the Classical Revival, "unfettered as yet by the module." He lays stress on the difference of the effects of the Renaissance on French and Italian architecture, pointing out the persistence of Gothic in the former country and the survival of the steep roof with its bold dormers and chimneys. At first it was limited to minor details, but as it progressed the influence of Italy became more apparent and he does not agree with Palustre that it was a purely French product, or that the Italians (including Serlio, Fra Giocondo, and Domenico da Cortona), were merely accessory craftsmen.

He expresses admiration for both François Mansart and his great successor and nephew, Jules Hardouin (declining to accept Sir R. Blomfield's estimate of the latter), and also appreciates the genius of Perrault and Gabriel. Among the buildings most highly praised are the Petit Trianon, the Porte St. Denis, the later work at Blois, and several of the great domed churches of Paris. The Louvre and Versailles are, of course, fully treated. The latter he summarizes as "ostentatious, yet commonplace," but qualifies this stricture in later pages, also noting the skill of the Versailles craftsmen. He dislikes the formalism of the later town-houses, and the effeminacy of Louis XV decoration, laments the lack of bay-windows in France, and suggests that the famous stables at Chantilly were made "for elephants rather than for horses." Like Sir R. Blomfield, he is intensely interested in the architects of the period, their personalities, careers, education, and profits, and devotes much space to this aspect of his subject. The book is, like all the preceding volumes, admirably produced. M. S. B.

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MONTHLY CHRONICLE

EXHIBITIONS.—The exhibitions with which the season opens are noted on page iii of our advertisement columns. Great curiosity has been aroused by the prospect of the British Primitive Exhibition at Burlington House, with which we shall deal with in a later issue. The Leicester Gallery announce an exhibition of modern paintings, and the Independent Gallery will show pictures and drawings by Dunoyer de Segonzac. The exhibition of ancient Chinese jade at Messrs. Yamanaka's is probably the most important exhibition of early jade that has been seen in London. Fourteen objects are attributed to the Chou dynasty; the majority of the rest to Han and T'ang. There is probably no piece in the collection later than the fourteenth century. The main attraction is a magnificent disc-shaped *lung* of the Han dynasty, used in rain-bringing rituals. Another remarkable piece is the small Buddhist shrine (dated 534 A.D.) with Amida Trinity in front and two Bodhisattvas at each side. Most of the earlier pieces are mortuary jades recovered from tombs, and have, in addition to their great beauty of texture and form, a considerable interest for the student of primitive beliefs. We shall return to the subject of this exhibition in our November number.

CORRIGENDUM.—By an error on our part, a small but important misprint appeared in our last number in Mr. Arthur Waley's article *T'ai Tsung's Six Chargers* (p. 118, col. 1). The inverted commas after chargers in l. 17 should be placed instead after Li-peu in l. 19.

LETTERS

TEMMOKU TEA-BOWLS: THE ORIGIN OF THE NAME.

SIR,—In the course of an article in Vol. XXII of *T'oung Pao,* reviewing under the title *Notes sur l'histoire de la céramique chinoise,* the recent book by Mr. A. L. Hetherington on "Early Ceramic Wares of China," Monsieur Paul Pelliot has discussed the origin of the Japanese name *temmoku* applied to pottery tea-bowls. He quotes Mr. Hetherington as saying that "the name is derived from the fact that there was a mountain in the neighbourhood of the place of manufacture called T'ien-mu-shan, or the 'Eye of Heaven' mountain," in Japanese Temmoku-zan. This explanation of the name was, I believe, first published in European literature in the *Catalogue of the Le Blond Collection of Corean Pottery in the Victoria and Albert Museum,* compiled by me in 1918 (p. 14); it is there stated that bowls of the Chien-yao type, to which especially the name is applied, "are known in Japan as Temmoku, from the name of the locality in Fuchien in which they were made, viz., Temmoku-zan (Chinese T'ien-mu-shan), or 'Eye-of-Heaven Mountain.'"

My authority for this was the Japanese dictionary entitled *Genkai,* by Otsuki Fumihiko, 1904; the translation of the reference I owe to my colleague, Mr. A. J. Koop. The citation is as follows: "*Temmoku,* name derived from the product of T'ien-mu-shan (Temmoku-zan) in Chien-an (Kien-ngan, old spelling), China. A name given by tea-ceremony amateurs to certain tea-bowls (*cha-wan*) of *suribachi* (mortar), shape, shallow and spreading; also, generally, a name for any tea-bowl (used in Shikoku, Kiūshū, Central and Northern Japan)." Chien-an is the locality in Fukien province in which the Chien-yao "hare's-fur cups" were made.

The comment of M. Pelliot on this explanation is that the Japanese name is indeed derived from T'ien-mu-shan, but that he is unable to discover a mountain so named, either in Sung times or later, in the prefecture of Chien-ning (in which Chien-an is situated). He states, however, that there is a well-known mountain of this name in the province of Che-kiang, north-west of Hang-chou, in the region of which city potteries were set up when it became the capital of the Sung after their southward migration. Moreover, it was with Hang-chou that the Japanese were chiefly in communication at that time. On the other hand, M. Pelliot knows of no Chinese text that names T'ien-mu-shan in Che-kiang in connexion with pottery; but by a strange coincidence this mountain was celebrated in Ming times, and perhaps earlier, for its tea.

Two explanations are possible: either the Japanese lexicographer had evidence at his command unknown to M. Pelliot, and the T'ien-mu-shan in question is actually in Fukien, in the prefecture of Chien-ning, or the Japanese name for tea-bowls is derived not from the place in China in which the most highly-prized kind was made, but from the brand of tea from the mountain in Che-kiang, which may have found most favour either with the Japanese tea-clubs or with their Chinese forerunners of Sung times. I submit that, if the former explanation is mistaken, it is not out of the queston that the name of a favourite tea should be transferred to the bowls counted most worthy to contain it, and so to tea-bowls in general.

Yours faithfully,

BERNARD RACKHAM.

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"A RENAISSANCE STATUETTE FOR VIENNA."

SIR,—In the BURLINGTON MAGAZINE for January, 1922, appeared an illustrated article on a terra-cotta statuette representing a woodcutter, this work being attributed by your contributor, if not to Donatello himself, to the Paduan school of the fifteenth century.[1] The statuette is in the Staatsmuseum of Vienna, and when I saw it there three years ago, I told my friends that I did not like it and believed it to be the work of one of those skilful mid-eighteenth century artists who worked mainly for foreigners. The figure is far too sentimental to be the work of a great fifteenth century artist. The thing having no interest for me, I soon forgot it, until I was reminded of it to-day as I entered the picture gallery at Padua. There at the entrance was a large statue in painted plaster, representing *Il contadine filorago*, a big brother to the Vienna woodcutter. He is younger than the woodcutter but in every essential respect the same, with his poor dress, his worn-out shoes with the naked toes breaking through; with, above all, his woebegone expression, so perfectly moulded to catch the heart of some elderly English or American lady art-lover.

I asked one of the attendants, "Who made this one?"

"Sir," said he, "it is not the work of a good artist. It is by a Paduan; one, Dannielleta, who died a few years ago. It was presented to us, but it will be removed."

"Who was this Dannielleta?"

"Oh, Dannielleta made a lot of statuettes—terra-cotta ones; some have been sold by dealers as old works."

"Has the figure been photographed?"

"No, sir; who would buy a photo of such a thing?"

Clearly, this humble guardian understood art better than many art critics with world-famous names.

Yours faithfully,
F. R. MARTIN

[1] [Our contributor, Mr. Julius Schlosser, argued that the statuette dates from the early Italian Renaissance and originated in Padua, and he added that Mr. Lev Planiscig's attribution of it to the young Andrea Riccio might be correct. He made no suggestion that it was, or might be, by Donatello.—EDITOR.]

AUCTIONS

MESSRS. H. MESSIKOMMER, ZUNFTHAUS ZUR MEISE, ZURICH. A collection of textiles, the property of Leopold Iklé, St. Gallen. This is a very important sale comprising in all 835 lots, including a large collection of lace, of embroidery on linen, silk, etc., of ecclesiastical textiles, of gobelins and other tapestries and wall hangings. These are too numerous and varied to describe here, but the sale includes a large number of beautiful, historically important, and rare examples from many schools.

MESSRS. PUTTICK AND SIMPSON, 47 Leicester Square, announce the following sales: October 5, Old English furniture, porcelain, etc.; October 10, Pictures; October 12, Engravings, including the property of the Lord Bishop of Winchester, and the B. T. Harland collection of pottery; October 19, Old Furniture, lace, textiles, etc.; October 25, Baxter prints from the Belchem collection; October 26, Old furniture, china, etc.; October 31, Old English and foreign silver.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

JOST AMMAN. *Cimon and Pero.* Pen and ink, signed and dated 1589. Presented by F. R. Meatyard, Esq.

ABRAHAM JANSSENS. Drawing of allegorical subject. Presented by Edward S. Lowe, Esq.

FRIEDRICH CAPELARI. *Head of a Japanese country girl.* Red chalk. Presented by the artist.

J. VAN MARCKE. Three pencil drawings. Presented by Andrew Oliver, Esq.

PRINTS.

Eight mezzotints printed in colours by Arthur Hogg, Eugene Tily, and Arthur B. Brook, after various masters. Presented by Messrs. Frost and Reed.

MONOGRAMMIST C.W. Small undescribed circular engraving.

ANON. Flemish, early 16th century. Small circular engraving.

Föreningen for Grafisk Kunst. 1921. Presented by Campbell Dodgson, Esq., C.B.E.

J. B. LE PRINCE. Aquatint. Presented by Campbell Dodgson, Esq., C.B.E.

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for Connoisseurs

Illustrated & Published Monthly

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Madonna, here ascribed to Cimabue. Panel, 67.9 cm. by 52.7 cm. (Viscount Lee of Fareham)

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EDITORIAL : *The present position*

" This season's paintings do not please,
Gentlemen,
Like Etty, Mulready, Maclise;
Throbbing romance has waned and wanned;
No wizard wields the witching pen
Of Bulwer, Scott, Dumas and Sand,
Gentlemen."

" The old is not superseded or discarded, it is rehabilitated or subsumed in a new synthesis."

NO one can deny that we are now living at a moment of amazing activity and change, nor will any reasonable student of art deny that our artists are producing work, the like of which has not been seen before, which is, indeed, the very reason most frequently advanced by the merely learned to excuse the deadening habit of neglecting contemporary art. Of course, if we in the least resemble those who lived before us (and you may be sure we do), what we say of the relative position of our own art will have very little correspondence with what will be said of it later, and no doubt this alarming fact accounts for a good deal of the shyness exhibited by art scholars when they come to contemplate modern problems. But surely the art scholar here underestimates his own courage. Has not he often stoically told himself that the relationship of art to life in any period will have on close examination a perpetual fascination and is bound to be worthy of study. Above all, whenever he finds a period of intense human activity coincident with one in which art reaches a high degree of peculiarity, he willingly takes any amount of pains to investigate it and he agrees, surely justifiably, to regard it as historically important. It is only when he comes on a period in which the creative spirit faints and artists merely repeat mechanically the statements of their fathers, that he may, rightly or wrongly, feel justified in dismissing the whole investigation with a scoff or a yawn.

He cannot for long maintain that attitude to contemporary art. Nowadays especially, the present is swept so rapidly into the past that the art of a man's youth is superseded before he is much more than middle-aged. To-day our whole attitude to the art of twenty-five years ago corresponds with our attitude to art much older, and soon the latest art to have been admitted to our exhibition galleries will be regarded in the same way. Imagine a retrospective book on the art of the first quarter of the twentieth century. Will the author, assuming him to be an art historian like other art historians, out of consideration for the feelings of our present art critics, fail to mention, say, Cubism, the " purest " and most extreme form of modernist art? Why no, he will deal with Cubism not only because it was a genuinely original movement (we can already speak of it dispassionately as a thing of the past, as a thing enjoying the silence that follows the acclamation of the æsthete and precedes that of the historian), but because the brief, overwritten history of its uprush and downfall has in it the pathos of human achievement and the splendour of human defeat.

The typical art-historian does not look for quality but for change, and change the Cubist has only too generously provided. Cubism, therefore, will come to be quoted as a " landmark," as a signal of contemporary restlessness, science, the war or what not; and its historical interest and therefore its market value will accordingly make of it a luxury for the rich man's walls, just as the pitiably baffled Cubist once had dreamt. If anybody will shake his head it will be the æsthete.

The clearest observers will always look into the past by the light of the present. Think of the great critics. Is there one who did not take his own generation seriously? The attitude, now so prevalent, which assumes the study of modern art to be an insult to that of old art, is a merely negative one, the pessimist's means of escape from actuality, and essentially sentimental. This is the very plague of scholarship. If workaday art criticism ever survived (it all goes to kindle the fire), the things our critics have said of Cubism would make of us the laughing stock of futurity. And yet some curious future investigator may one day tell how our best written newspaper put down quite wholeheartedly that Cubism was not only related to but identical with Bolshevism, and insanely applied the arguments against a system of government to a system of artistic creation. Before such a historian arrives, the world will have grown still smaller, and in looking back, he will be amazed to find that our muddled-headed journalists, practically the only critics of contemporary art we have so far produced or desired to produce, simply knew nothing about either subject, and that we were well content that it should be so. If Cubism is dead, and Mr. Clive Bell, of all men, put that beyond question in a too brilliantly self-contradictory essay, then we must already begin to prepare ourselves to deal with it historically; that is, if we are sincere art historians. And in the atmosphere of the study, where all books may be read in the same steady light, the first thing that occurs to us is that Cubism was a form of abstract art, a peculiar form, no doubt, but no more so than other forms of abstract art have been; that is to say, it belongs to the commonest type of art in the world. There is far more abstract than any other kind of art in the museums, most of whose " treasures " are related more intimately to Cubism than to any

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other modern school, from that of Mr. Sargent to that of the Chantrey bequest. Whether the Cubists painted well or ill, there was never any *a priori* case against them. And yet the same people, scholars and critics and the general public, who dote on the objects in a book like "Animals in Chinese Art" (Benn) rave against Cubism simply because it is abstract—it has hardly ever been attacked on any other ground. There was in the anti-Cubism controversy not a desire that Cubists should cease to paint bad abstract pictures, but that they should cease to paint abstract pictures at all. Our problematical historian would have to admit that our generation was mad on ancient abstract art, and mad on modern representational art; that when we cast our eyes backward we looked for the materializations of mental concepts—form imagined; that when we looked under our noses we got into a fury unless we were shown scientific records of visible objects—form observed. The reasons for this may lie very deep, or be associated with something quite simple, like the advent of the camera. At all events it is at least fairly questionable whether the antipathy of the British public would have abated if modern abstract design had taken some other form than Cubism, whether that antipathy has been directed simply against Cubism or against the whole vast congregation of species included under the heading, Abstract Art.

But what is now wanted is not that scholars should include Cubism in their studies, but that they should include in them modern art as a whole. We have spoken here of Cubism not because we like it, but because in it we can see the whole question most vividly reflected; because of its odd position in time due to the suddenness and completeness of its collapse, so that we can regard it alternately as a product of to-day and of yesterday; because it has been so notorious that there can be no ambiguity about the connotation of the word, Cubism; but also because its assimilation by present-day artists has profoundly modified their work.

The student who cares to turn at times to modern work will rapidly become aware of a fascinating situation and a group of delightfully novel problems. From a consideration of these will overwhelmingly emerge the extraordinary fact that for the first time in history there has appeared a world-wide school of painters; that nationalism has been overtaken by a cult of vision practised simultaneously in Paris, London and Berlin; that the days when little districts, like Haarlem and Leyden (eighteen miles apart without a hill), Siena and Florence, Norfolk and Suffolk, each produced its own distinct type of painting, are distant indeed.

There are in every generation a large number of artists who merely carry on an old tradition without adding anything to it, and that is true also of our generation. But there are others, and it is of these we speak. It may be thought that we exaggerate the internationalism of the moderns. We have little temptation to do so, for we are far from certain that internationalism so complete is for the best, though as to that we would decline jurisdiction. If anybody has any doubt of the internationalism of modernist art, let him take half-a-dozen pictures from different parts of the globe and say which was painted in England, which in Holland, which in Paris, and which in Japan. If the races are still expressing themselves as races, this should be an easy task. In reality it is almost impossible. The artists' parish has become the world. That this consummation of art history is no mere self-conscious move or advertisement on the part of the modernists is proved by the fact that it is as true of our non-creative as of our creative art. What, for instance, is there Australian about the Australian pictures at Burlington House?

A MADONNA BY CIMABUE

BY OSVALD SIREN

IT is a common notion among people who claim some knowledge of the general evolution of Italian art that the prevailing features of Tuscan painting before Giotto are schematic stiffness and coarseness. This early school of painting has, ever since Vasari's days, been practically identified with the so-called *Maniera Byzantina*, a sort of Greek rather than Italian mode of painting which may be interesting from a historical point of view, but which is thought to have very little artistic attraction or charm. It is altogether too far removed from "nature" and from "life" to be enjoyed in the same way as the products of later artistic periods.

The truth of this notion depends largely on the individual point of view and on what is meant by such general terms as "art," "nature" and "life," but I am bold enough to believe that many people will be inclined to correct their opinion after having seen the *Madonna* reproduced in this article[1] [Frontispiece]. The picture is in all its essential basic features a characteristic specimen of Tuscan art of the thirteenth century, but is nevertheless

[1] This picture was first brought to my notice by Dr. Borenius, who expresses his opinion about the same in Lord Lee's private catalogue which is now being printed.

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imbued with a strong emotional appeal. It has a charm which indeed must be called human, though it is far stronger and deeper than that of ordinary, more naturalistic art. This of course depends on the fact that the main interest of the artist has not been centred on any kind of illustration or description, but on the rendering of a truly significant and monumental form. To make this more intelligible to modern observers I should say that the form here is treated with a similar degree of significant abstraction as in the figure paintings by Cézanne, but with still more insistence on continuous line and broad planes than in the works of the modern artist. The general style of the picture may perhaps be called sculpturesque rather than pictorial, because the structural drawing plays here a much more important part than any modelling in light and shade. But the figures are by no means rigid linear abstractions; they are imbued with a vitality which seems to be enhanced in the same degree as the monumentality of the form. This becomes evident particularly in the faces, where the structural form is coupled with a remarkably fine modelling in light and shade. The sunburnt skin of the divine Mother and her Child is rendered with a succession of transparent brownish tones; the surface has its life and beauty as well as the general form conception. The colouring is warm and deep. Both the Virgin and the Child wear red tunics, though the garment of the Child is a little lighter than the Mother's; over this He has a dark violet or aubergine mantle, illuminated with some gold strips, while the Madonna's originally blue mantle has taken on a rather sombre, more greenish, tone. The colours may have lost some of their original brightness, but they have preserved their depth and harmony; the picture is as a whole in a remarkably good state of preservation.

The importance of this picture does not lie simply in its general qualities as a specimen of Dugento art; it gains a still more definite interest from the fact that it reveals quite clearly the individual style of the most famous of all the Italian painters before Giotto: Giovanni Cimabue. Anyone who is familiar with Cimabue's most authentic easel painting, the *Madonna* from Sta. Trinità in Florence (now in the Uffizi), will recognize the very close stylistic affinity between this and the *Madonna* in Lord Lee's collection. The *Madonna* is in both cases the same Hodigetria—pointing with her right hand to the Child who is seated on her left arm, and at the same time slightly inclining her head towards Him—though she appears only in half length in Lord Lee's picture. The type of the Virgin is practically identical, characterized especially by the very high nose which is peculiarly broad at its root, and the small, sensitive mouth. The folds are treated in the same way in the two pictures, being deeply undercut and somewhat stretched or pressed on the surface. The large hands with the long, curving fingers and loosely attached thumbs are also similar, though the position of the Madonna's left hand by which she is holding the Child shows some slight variations. Lord Lee's picture may, in fact, be called, from a compositional point of view, a reduced version of the upper part of the *Madonna* in the Florentine altarpiece. The differences between the two Bambinos are perhaps a little more marked; it seems as if the smaller size had made it possible for the artist to render the Child more soulful and expressive. He is more alive here, more human than in the larger picture, yet superhuman enough to impress us as a monumental symbol of a divine incarnation. One feels here better than in any other part of the picture the master's great creative spirit, a dramatic pathos of a distinctly individual tonality. All the outer elements of style and mannerism are of secondary importance as evidence of the origin of the painting, in comparison with this strong individual spirit which gives significance to the form. It is hard to describe, but once felt, it is easily recognizable and may well be called the Cimabuesque version of the Florentine *terribilità*.

This small *Madonna*, which to our knowledge is the only work by Cimabue in England, is in all probability a later creation than the large Florentine altarpiece. It is a slightly freer and riper rendering of the same compositional motive, but we need not suppose any considerable time to have separated the two panels. I have elsewhere tried to prove that the Florentine altarpiece is one of Cimabue's last known creations, most closely related in style to the St. John figure in the mosaic in the duomo at Pisa, which was probably executed between 1301 and 1302. Shortly afterwards the master seems to have passed away. No definite date is attached to the Florentine altarpiece, but from everything that we know at present regarding Cimabue's activity at various places and the general evolution of his style, we may assume that it was executed during the last decade of the Dugento, not many years before the beginning of the next century. Lord Lee's Madonna should, according to our opinion, be dated still closer to the year 1300. In some respects it foreshadows already the early Trecento art forming a sort of connecting link with Giotto's Madonna from the first decade of the fourteenth century. Though essentially a characteristic specimen of Dugento tradition, it reveals already an interest in nature which points beyond the traditional limits of Tuscan art of the thirteenth century. It brings Cimabue much closer to us than any hitherto known work by the

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master; it has more human appeal than any of his large altarpieces. Yet, it is a highly monumental creation with a definition of form and a tectonic structure which have hardly been surpassed in the works of any later Florentine painter.

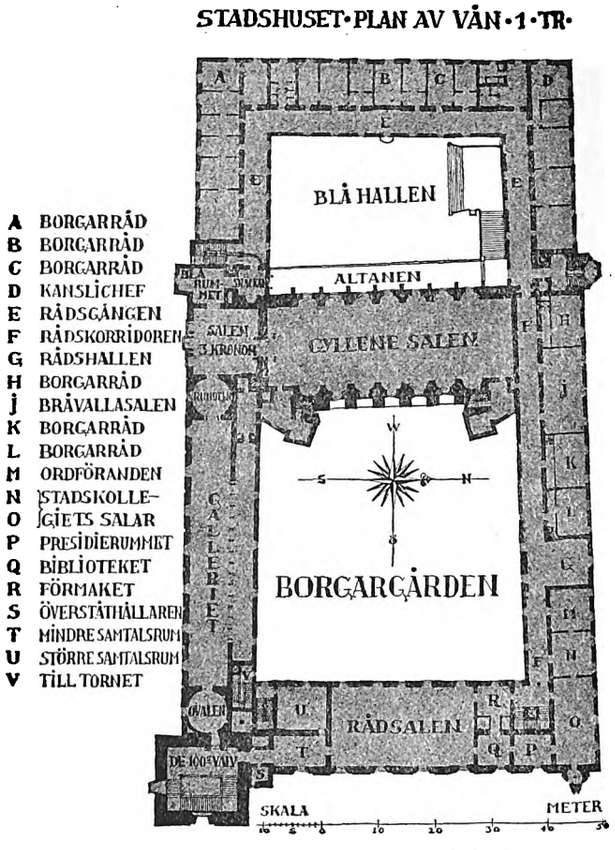
THE NEW TOWN HALL OF STOCKHOLM
BY SIXTEN STRÖMBOM

ON June 23, the 400th anniversary of Sweden's liberation from foreign domination by Gustavus Vasa, the new Town Hall was opened in great state. The gorgeous ceremonies, the historical associations, and the glorious summer weather combined to give an air of unusual splendour to the festivities. The whole nation felt that a new gem had been added to its treasures, a building so unique in modern times that it deserves recognition far beyond the borders of Sweden.

The creator of this work of art is Ragnar Ostberg, one of the leading contemporary artists of Sweden, and undoubtedly the most inspired and important architect the country has produced since the days when Nicodemus Tessin, Junr., built the Royal Palace of Stockholm. The art of Ostberg, which has already set its mark on a whole series of public and private buildings in Stockholm and elsewhere, here comes to a richer and more varied expression than ever before. It speaks in strong and rhythmic mass effects, in an infinity of changing motives; it adapts historical styles with a sovereign disregard for academic prejudice. With all this, and in spite of many anachronisms, the building appears unmistakably as an entirely modern creation. Enthusiastic feeling for nature and for historic romance have been united by a sense of form which, in spite of many whims, has always the strength to manifest itself as a purely architectural design.

The building, which was originally intended for the city law courts, has undergone a sort of genesis which lasted more than fifteen years, a time full of radical changes in the general design and in certain portions of the building that had already been excellent. In a way which in Sweden is quite unique, the artist has had a chance to experiment with the effect of the building in its proper site, to pull down, to rebuild and to change colour, form and style. For an artist of a more realistic turn than Ragnar Ostberg, this sort of remodelling in full scale would have been meaningless. For him it was a necessity, and the artistic result has no doubt only gained by it. In answer to the question how this has been possible in co-operation with a committee of practical men, one can only say that such a feat must be attributed to Professor Ostberg's personal gift of inspiring people with enthusiasm for his artistic ideas, though something is also due to the influence of the president of the committee, Knut Wallenberg. In any case, the whole undertaking does embody a creative impulse akin to the defiant mysticism expressed in the building of the old cathedrals, so that it almost seems appropriate that the work should have come into being against the dark background of war-time and endless adversity.

The site chosen finely expresses the character of Stockholm. Situated near the centre of the city on a peninsular stretching out into Lake



Mälaren, it possesses the essential features which make Stockholm one of the most beautiful cities of Europe—glittering, distorting water-surfaces and a wide air expanse. From an architectural point of view, on the other hand, it has been necessary to renounce any idea of fully utilizing for distant vision the enormous proportions of the building.

A frank differentiation between a group for representation and a group for offices has been carried through in the moulding of the whole.

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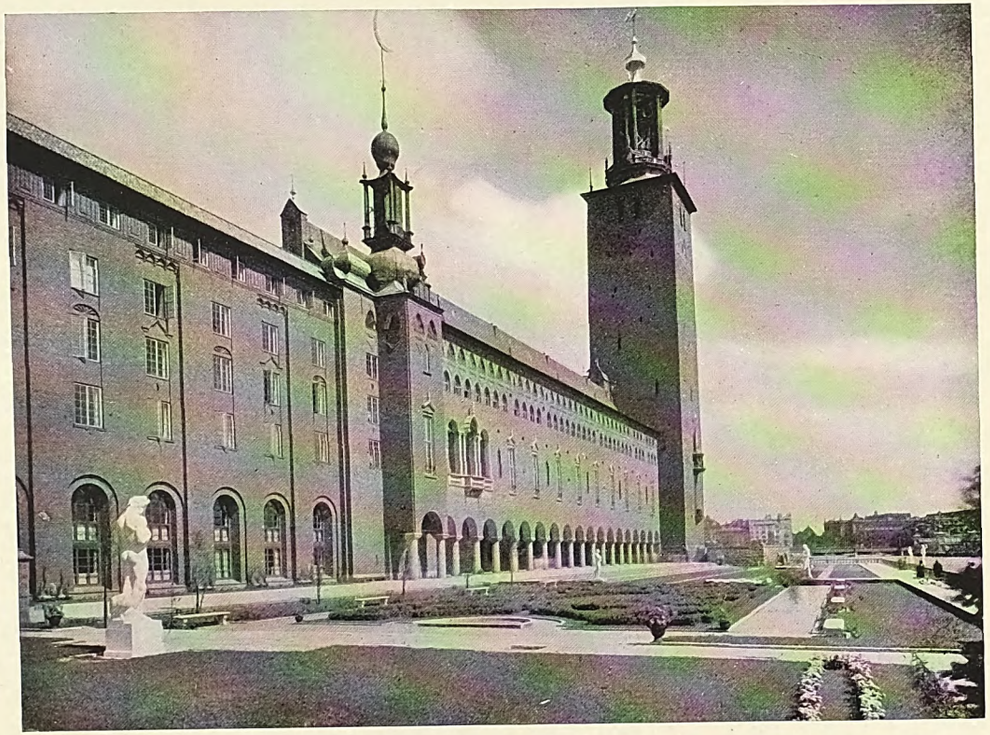
A



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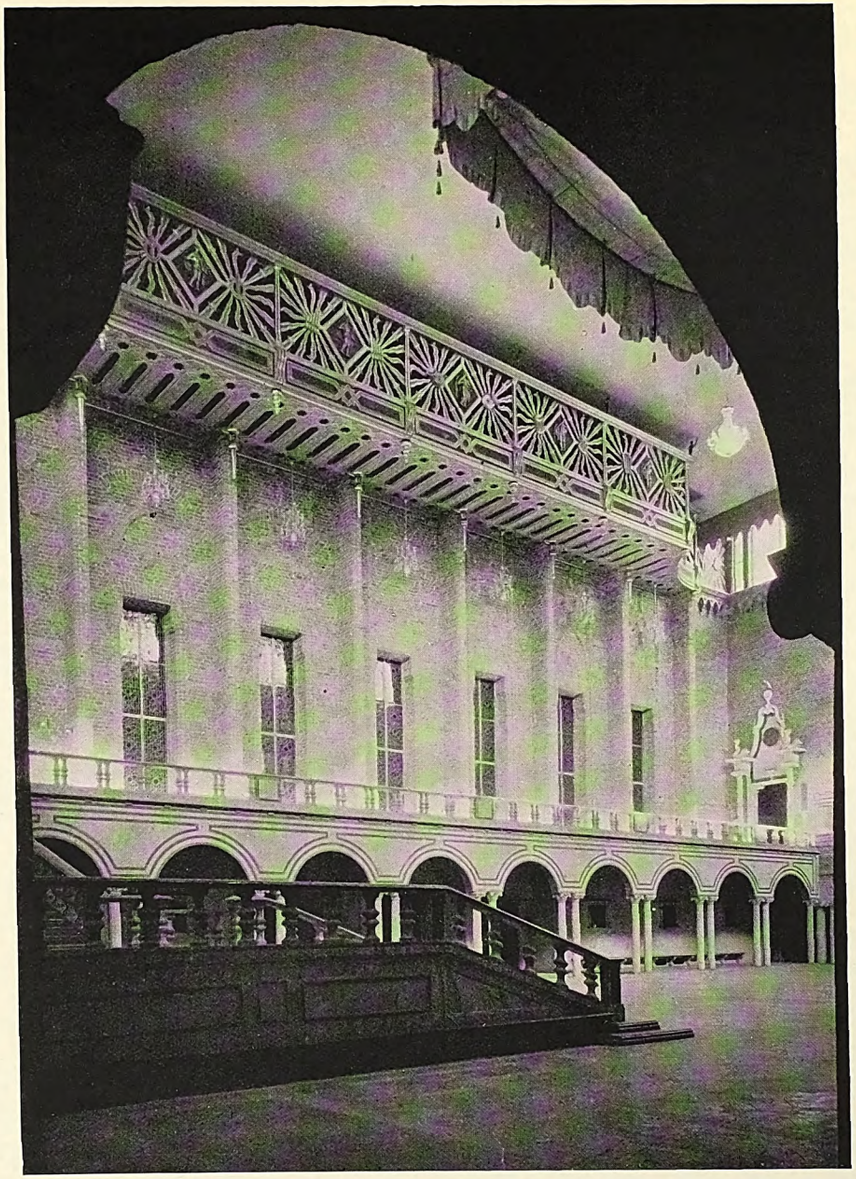

C

A—South-east angle
B—South façade
C—The " Blue Hall "

Plate I. The New Town Hall of Stockholm

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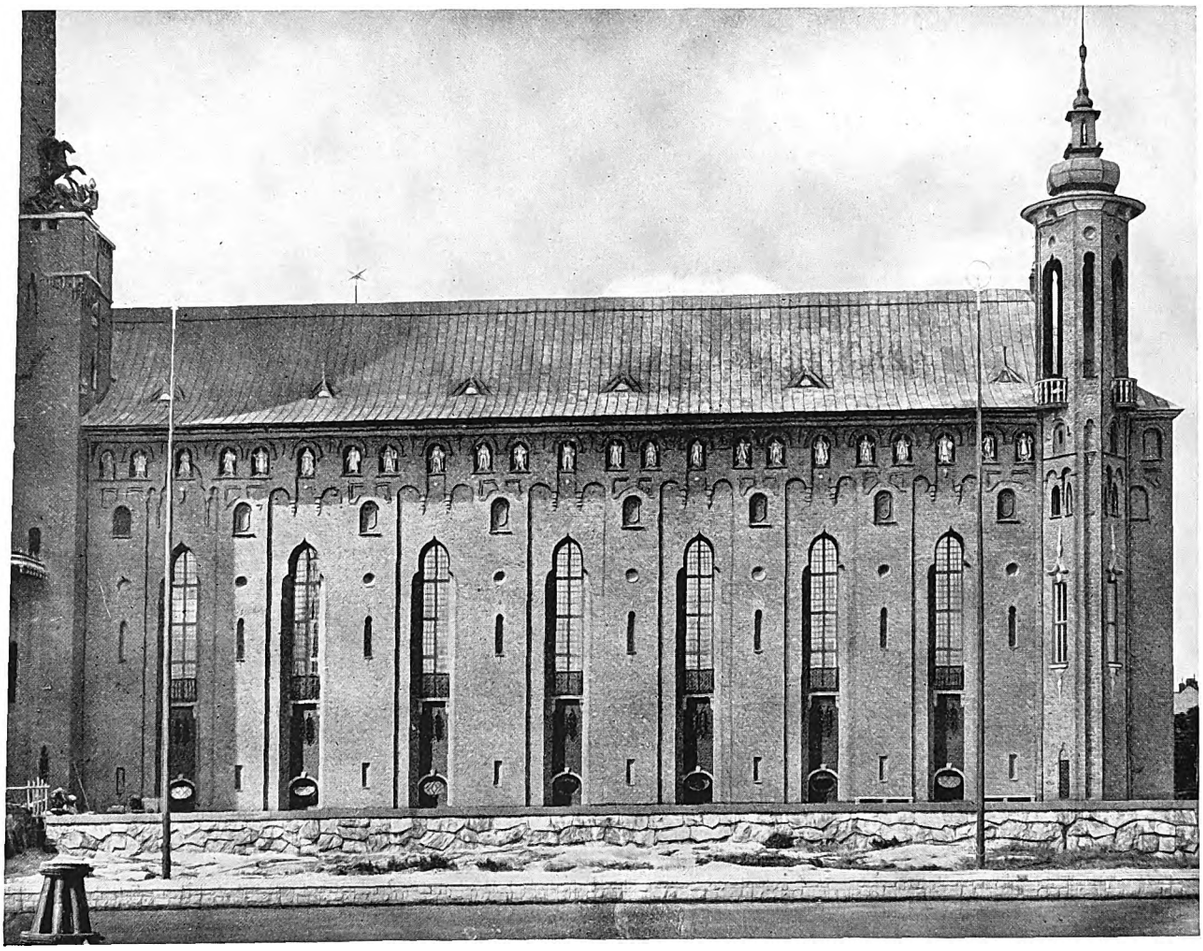
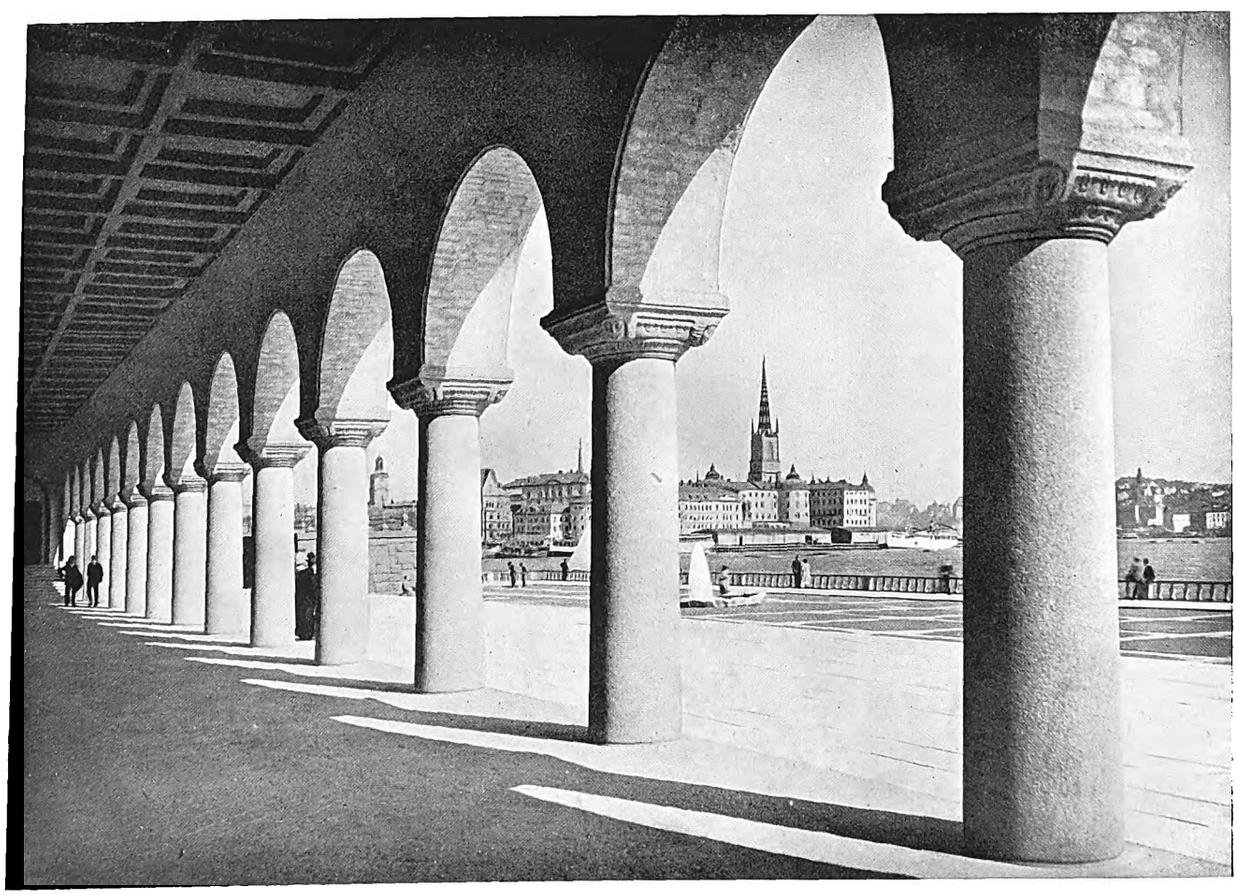


D—East façade



E—Columns of South façade

Plate II. The New Town Hall of Stockholm

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Both these groups, arranged round separate courts, and joined along the whole of their length, but of different heights, are externally most heterogenous, each according with its separate purpose. The connexion of both groups is accentuated in the façades by turrets. Facing the city, an enormous tower rises from the south-eastern corner, high over the whole structure. The offices lie round a roofed court, "The Blue Hall," the suite of reception rooms and the town council chambers round "The Citizens' Court," in one wing of which is the main entrance from the street. The other wing of the court opens through an arcade on to a garden-terrace and the waters of the Mälaren. The grouping of the rooms inside the wing has great rhythmic effect. Every group of rooms appears as a complete organism, in spite of the artist's feeling for bold contrasts arrived at by combining the most disparate motives.

The rich decoration is mostly carried out in home-produced materials: granite, bronze, and wrought-iron. The roofing of the tower is copper. The material used throughout is an unusually large red brick, with the joints of the outer walls left unpointed, which gives a particularly vivid surface effect. This material, which is so characteristic of the Swedish churches of the Middle Ages and of the Renaissance castles, is also to be found in several of the churches in Stockholm.

The designing of the details is likewise determined by traditional taste. This is evident both in the use of national motives, and in certain southern and Oriental features dear to the Scandinavians since ancient days. Professor Ostberg's extensive concrete studies in so many of the architectural styles of Europe have not resulted in a mere collection of samples of these; he has moulded them into original forms, with a determination akin to obstinacy. The chief façade facing the Mälaren is composed of an almost bewildering variety of motives. With something of the Gothic horror of monotony, every façade shows a different physiognomy, every turret has a different profile. The dignified character of the Citizens' Court is largely due to the rather heavy, unbroken forms of the brick stairs, and is enhanced by the shimmering view through the granite columns of the arcade. The intricate and festive Blue Hall is meant to serve both as an entrance court to the offices and an assembly hall for public meetings and concerts. Its function as a court is accentuated by the tent-like forms of the roof. The enormous blue canopy, the green marble staircase and the brick walls of a subdued red, admirably treated by the simple process of chopping up the surface, fill the hall with colour.

The broad and easy State staircase leads to an ample balcony communicating with the Golden Hall, the most magnificent of the reception rooms round the other court. The fine gold mosaics (cartoon by Einar Forseth), superior though they be as decorations and in workmanship, have a certain incongruous effect together with the very severe proportions of the hall, but they do contribute curiously to the sombre quasi-sacred mood of the whole.

The series of rooms facing south is in a far brighter and more worldly spirit. Oval, round, cubic and gallery-like rooms follow in pleasing variety, brilliantly lighted from the glittering lake. The Gallery of the Prince deserves special attention. The ceiling rests on black granite columns in pairs and the walls have frescoes by Prince Eugen, showing city views from the shores of Stockholm. The general character of these and the warm, yellow colouring correspond perfectly with the architecture. In the window recesses are playful reliefs in stucco by F. A. G. Acke. The oval antechamber outside the gallery is hung with a series of rare Beauvais tapestries in the Berain style, originally ordered in the early eighteenth century for a private house of quality in Stockholm.

The hall containing the staircase ascending to this suite of reception rooms as well as to the adjacent council chambers is situated in the great tower. The artistic utilization of space in this part is, in my opinion, the best in the building. An irresistible feeling of being inside the mighty tower is conveyed by the way in which the walls rise to meet the peculiar vaulting.

In carrying out the endless details which Ragnar Ostberg has insisted upon in spite of much opposition, he has collaborated with innumerable assistants — architects, sculptors, painters, and skilled artisans of every description. With the exception of certain items of adornment, which have been executed by some of the leading Swedish artists in various branches, such as Christian Erikson, Carl Eldh, Prince Eugen, Törneman, Maia Sjöström, and others, nearly all the decoration and mounting has been done in the workshops of the great building enterprise itself, under the supervision of Professor Östberg. The significance of the work done in these studios naturally spreads far outside the actual walls of the Town Hall. Just as the building of the cathedrals in the Middle Ages was of incalculable importance for the artistic and technical development, so the influence of this great undertaking in Stockholm has spread to all parts of the country, and can already be traced in new architectural works all over Sweden.

Nevertheless, the Town Hall can hardly be said to be pioneering work for Sweden in the

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same sense, for instance, as the Town Hall of Copenhagen has been for the sister-nation, Denmark. The Town Hall of Stockholm is the last link in a chain of development that has already become historical. I will not say that the ideas embodied in the Stockholm building are either finer or sounder than of old, but perhaps they have greater elegance, individualism, and boldness. It is clearly the work of a creative romanticist, but of a romanticist who is not alien to the world and its ways, of one who is at once sensitive and austere, of one with a supple and even capricious inventiveness, of one whose mind conjures up visions so elaborate as to approach dangerously near factitiousness.

A general conformity with national traditions, not with any definite style, unites the whole. It is not only the enormous span of the artist's receptivity that is apparent—almost every period has had its share in contributing motives—but also his great personal ability of remoulding, or at least of arranging, this variety into a connected whole. This gift of creating effects is in Ostberg's art sometimes little short of marvellous, and it all but coincides with the *métier* of the stage-manager. As an architect, this is where his strength and his weakness lie. It is not impossible that future generations will severely criticize certain characteristics in which this trait is most obvious. Nevertheless, I am convinced that his work is big enough to hold its own against the criticism of coming centuries.

A LOST PICTURE BY ROGIER VAN DER WEYDEN

BY SALOMON REINACH

THE study of ancient sculpture has taught us long ago that works of art, even when third-rate and belonging to a period of decay, are not to be neglected when they insert themselves, so to speak, into a series of similar works, and allow us to reconstrue some original of the best period which has been used as a common model. Thus it comes about that large, hastily worked statues, discovered in Italy and Northern Africa, assume,, in the eyes of a historian of Greek art, an importance which their artistic quality is far from justifying. More than half a century ago, Heinrich Brunn stated a comparison now universally admitted: the archæologist must consider the replicas and copies of a work of art just as the philologist considers the manuscripts of a literary work. It is well known that a manuscript, even when very faulty and recent in date, can enable us, if its pedigree is a good one, to gain nearer access to a lost original than some other manuscript, more ancient and more correct, if that derives from a less pure source. The application of those principles, the soundness of which is evident, to the reconstruction of lost treasures of classical sculpture, so few originals of which have survived, has been facilitated, not only by large collections of casts and the publication of good photographs, but also by the répertoires of sculptures, the work of Count Clarac and of his undersigned follower. In other realms of the history of art, we are far from enjoying similar opportunities. This is specially true of fifteenth century painting in France and in Flanders. The Museum of Copies, started by President Thiers in 1871, was soon dispersed, and no other country has adopted the scheme which, if properly realized, would have enabled the historians of painting, in their comparative studies, to take into account, which they generally do not, the element of colour. The existing and available photographs, though large in number, reproduce almost exclusively works of art which have an intrinsic value as such; others which have none, but only offer some interest as ancient copies, copies of copies or more or less free variations, are not even always on exhibition in our crowded museums. Graphic documents of that inferior sort must be hunted up in sale catalogues, where (especially in France and in Germany) photographs of third-rate paintings are often to be found; but going through those innumerable pamphlets involves such a loss of time for students that several amateurs, especially in England and in the United States, have endeavoured to collect and classify photographs thus widely scattered. The most complete collection of such material is that of Sir Robert Witt in London, without the help of which this paper could not have been written. But what must we think of the working conditions of a study the elements of which are so dispersed that a private collection must be used to supply the evidence without which the student is powerless! The *Répertoire of paintings*, complete in six volumes, which the aforesaid successor of Clarac published, 1905-1923, is quite inadequate for any research which aims not at studying motives or attitudes, but at grouping as completely as possible the replicas, copies, or variations of certain works.

Among the mass of paintings which Flanders and Northern France produced in the fifteenth century, many perished in the sixteenth century at the hands of iconoclasts; many others, sent to Spain and to Portugal, were lost through shipwrecks, burnt, or destroyed in catastrophes

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like the earthquake at Lisbon in 1775. Wars and neglect were also responsible for such havoc that we may well wonder at having preserved so many works of the fifteenth century. Happily, from the first half of that century, every famous artist found copyists and imitators; the modern notion of artistic plagiarism was as yet non-existent, and the right of an artist to the property of his invention was stabilized neither by law nor custom. So there is always a chance that a lost original may be represented in our stock by a copy or a copy of a copy, preserving at least its outlines and so enabling us to give it its due place in the history of typological development.

It would, indeed, be an exaggeration to say that the fame of a fifteenth century painting can be measured by the number of copies which have reached us. Account must be taken of the circumstances, more or less favourable to copyists, in which the original was preserved, and also of the appeal of a subject to the purchasing public. But, with the reserve thus implied, we may safely say that the existence of ten more or less faithful copies—before the middle of the sixteenth century quite faithful copies are very rare—is a certain sign that the original was popular, even when it is not mentioned in literature and when the name of the author can only be guessed at by the little that indifferent copies reveal of his manner.

For the reasons stated above—the lack of reproductions of third-rate pictures when not included in illustrated sale catalogues—no one is in a position to assert that a given painting of the fifteenth century, whether or not preserved, is known through four or five copies and not through twenty or thirty, while, on the other hand, we can easily state the number of existing copies from the Doryphoros or the Diadumenos of Polyclete. But the study of fifteenth century painting has the great advantage, as compared with that of antique sculpture, that we possess a very much greater number of accurately attributed originals, and that these are better preserved. If the ease of working is less the hope of reaching positive results is infinitely greater.

I will now quote three Flemish paintings, earlier than the Italianizing school, of which we possess many copies, the original being lost.

1. The most important one is a *Deposition* by Hugo van der Goes, of which copies, almost all of an inferior kind, exist at Tournai, at Louvain, at Ghent, at Nivelles, at Brussels, in the Louvre, at Naples, Lisbon, etc. A fragment of the original is, perhaps, to be found in the Library of Christ Church at Oxford. Though only a few of those copies have been reproduced and no complete list of them has been published, the fact is now well known and need not be insisted upon.

2. The second painting represents the seated Virgin holding on her lap the Child, one of whose hands grasps the Mother's neck. Few copies reproduce the whole picture; but there are a dozen and more showing the Virgin and Child in half length. Dr. Winckler, in 1913, first attempted to show that the lost original was the work of Rogier; I believe we could attribute it to John van Eyck, and such was the impression of Hymans, before Dr. Winckler published his essay, when the Belgian scholar examined the copy of the whole picture, preserved in the Hospice Belle at Ypres, which was saved and exhibited at the Petit Palais in Paris during the war.

3. The third painting is the one which I will discuss in some detail and which does not seem as yet to have been subjected to an inquiry, though every student of Flemish art has noticed how often it recurs.

I have collected ten copies or variations of that composition, which represent the *Deposition;* one being a tapestry. Paintings of the fifteenth century have rarely been copied on tapestry. Among the masterpieces of the brothers Van Eyck, only the *Adam and Eve* of the Ghent polyptych are to be seen on a tapestry, now at Vienna, but even there as an accessory motive only. Not one tapestry reproduces any of the capital pictures of early Flemish art, such as the *Deposition* now attributed to the Maître de Mérode, the *Deposition* by Rogier in the Escurial , the *Adoration of the Shepherds* by H. van der Goes at Florence, the *Last Supper* by Justus of Ghent at Urbino, the *Virgin and Saints* by Gérard David at Rouen. The few exceptions to the rule are instructive. The first one is the great tapestries at Berne, taken by the Swiss from the camp of Charles the Bold, which seem to have preserved at least an echo of the frescoes by Rogier in the Hôtel de Ville at Brussels, destroyed by the bombardment of 1685. But Rogier, official painter to the town of Brussels, had certainly, among his duties, that of supplying cartoons to the weavers there; several vast and admirable compositions, which can only be ascribed to his genius, are known to us solely from Flemish tapestries. It is reasonable to argue that the very cartoons used by Rogier for his frescoes were put by him at the disposal of the weavers; the latter did not copy his paintings, but the studies made for his paintings, and that is a case where the exception confirms the rule. The second example which occurs to me is the magnificent Flemish tapestry in the Louvre, *St. Luke painting the Virgin,* which is quite similar to a celebrated picture by Rogier known

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from at least three copies (one of which may be the original) at Boston, Munich, and Petrograd. Here, again, the master is Rogier, who may be supposed to have given one of the cartoons to the weavers. I do not dare to assert that the third example—the tapestry which was in the Lelong collection and which I publish under PLATE I, F—gives the same evidence as the two former ones, though the source is again a composition by Rogier. Indeed, that tapestry, a work of the sixteenth century, seems to be rather the copy of a copy; weavers, like miniaturists, stole from each other, but not from painters, a fact which it is easy to verify and difficult to explain. But I will return to that tapestry later on.

Our copies of the lost *Deposition* fall into two series, according to the presence or absence of St. John, the other figures being Christ, the Virgin, and Nicodemus. Where St. John is missing, the panel is narrower and the Virgin always depicted lower down. It is not easy to believe that some copyist should have added the figure of St. John; so the original composition must have consisted of four figures. I do not think, as at present informed, that the figures in the original were full-length, for in the copies of which I possess photographs, and in five more, at least, which I have seen, they are always pictured at half-length. However, the discovery of one single complete copy would authorize a belief to the contrary; we may well record, in that connexion, the Child grasping the Virgin's neck, almost always *à mi-corps*, and the numerous examples of the Virgin suckling the Child *à mi-corps*, the original of which, in full length, exists in the Staedel Museum at Frankfort.

I now proceed to catalogue the copies of the more complete type, with St. John.

I.—Zelikine sale (1908), then Alexis Orloff sale (1920). The best copy, though not a good one; the head of the Virgin, almost in profile, very akin to other Virgins by Rogier, especially in the polyptych at Beaune. (PLATE I, A.)

II. Formerly in the Jurié de Lavandal collection in Vienna; exhibited in Bruges (1902). Resembles No. I. (PLATE I, B.)

III. Meulenaere collection in Brussels; exhibited there April, 1923. The head of the Virgin like that of No. I. (PLATE I, C.)

IV. Formerly in the Quadt-Wykradt collection; sold at Helbing's in Munich (March 26, 1914). Very paltry. (PLATE I, D.)

V. *Magdenhuis* at Amsterdam. Similar to No. I. (PLATE I, E.)

VI. Formerly in the Doistau collection in Paris. Here, the composition is the centre of a triptych; on the wings are depicted St. Joseph of Arimathæa holding a hammer and nails, and St. Magdalen, with a censer.[1] Those two figures are more recent in style, influenced, as it seems, by Massys; the whole picture may be attributed to the school of Antwerp. Dr. Friedländer, when appealed to, answered that the author was a *Nachfolger* of Rogier, but not that he belonged to his school. The type of Nicodemus it not unlike that in No. II. (PLATE II, G.)

VII. The Lelong tapestry, later on at J. Seligmann's in Paris. The differences here are very considerable; it is the only copy I know with a landscape background, the only one also where the bust of St. John is to be seen at the left and inferior part of the picture, instead of being higher up than that of Christ. The composition thus becomes quite awkward; the figure of St. John has evidently been lowered in order to make space for the landscape; but that fact in itself shows that in the original, probably with a golden background, that figure must have occupied the place assigned to it in the former copies. Moreover, the position of the Virgin's head and the exhibition of Nicodemus's right hand prove the composition of the Lelong tapestry to be something like a connecting link between the two series of copies. (PLATE I, F.)

Let us now pass on to the second series, in which there is no St. John and the head of the Virgin appears above Nicodemus's right hand, otherwise hidden by the Virgin.

VIII. A triptych sold by Müller in Amsterdam, attributed to Rogier's school. The head of the Virgin is almost *de trois quarts;* that of Nicodemus is quite different; the letters INRI are inscribed on the cross-bar. On the two wings are inscribed Latin prayers in Gothic letters. On the other side of the wings (not reproduced), Jesus and St. John the Baptist in *grisaille*. (PLATE II, H.)

IX. At a dealer's in Lugano, 1922. The central panel alone. Very like No. VIII, with same letters on cross-bar, but much ruder in design. The notice printed in the small catalogue, evidently from an expert pen, attributes the whole, with a well justified query, to Massys, and adds: "The clear and transparent colours, the delicate blue and red *nuances* indicate the authorship of Massys, while the composition goes back to more ancient masters, in particular to Rogier." (PLATE II, J.)

Thus, for the second time, we are led to believe that a famous composition by Rogier was taken up in the school of Antwerp, doubtless in order to be used in small pictures *de piété*, suitable for private apartments or even for travel. This surmise becomes almost a certainty when we examine the admirable picture from Najera (Castille), which has been added to the celebrated Lazaró collection in Madrid; M. Lazaró kindly sent me good photographs.

X. Lazaró's collection in Madrid. The central panel is inserted between two wings on the interior of which are painted Latin prayers in Gothic script. The external side of the wings is adorned with two charming figures enclosed in a very complicated Gothic framework, as occurs in the paintings of the Gossaert and Coninxloo schools; on one side is St. John the Baptist, with book and lamb; on the other, St. Elizabeth of Hungary, with book and three-fold crown, tending a sick beggar. Another figure of the same Saint, introducing Isabelle of Portugal, wife of Philip the Good (1730), appears on the completely repainted but interesting picture in the Castle of Montmirey (Jura).[2] (PLATES II, K, L.)

As in Numbers VIII and IX, there is a *titulus*, but more developed: *Jesus Nazarenus rex Judaeorum*, in Greek, Latin, and Hebrew, a threefold formula not to be found, I think, before the sixteenth century.

As in the same copies, and unlike the other ones, excepting the tapestry, the head of the Virgin is almost *de trois quarts*. The head of Nicodemus, the most changing element, resembles none of the former and recalls Rubens rather than Rogier; it cannot have been before

[1] In another Flemish triptych, formerly at Durand-Ruel's in Paris (*Répertoire*, II, p. 459), the central panel represents a Lamentation over Christ, and both St. Joseph of Arimathæa and St. Magdalen are figured on the wings.

[2] *Arts anciens de la Flandre*, V, p. 120 and plate.

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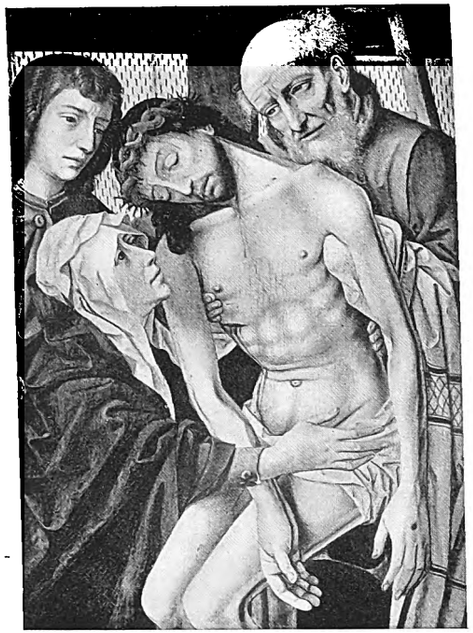
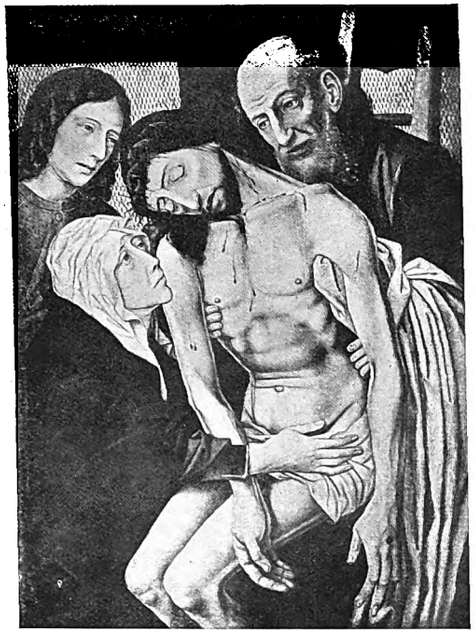
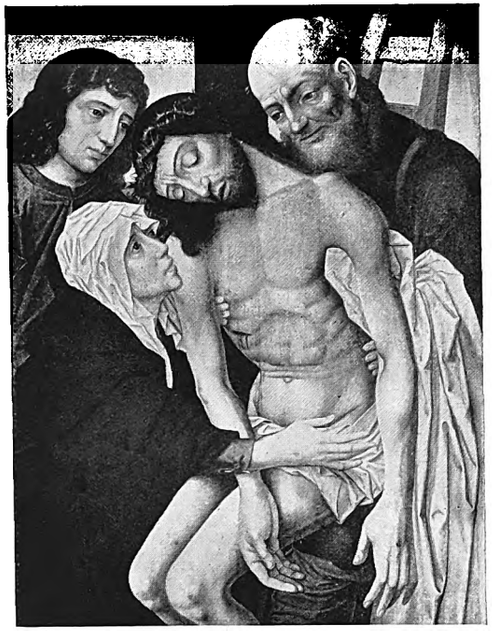


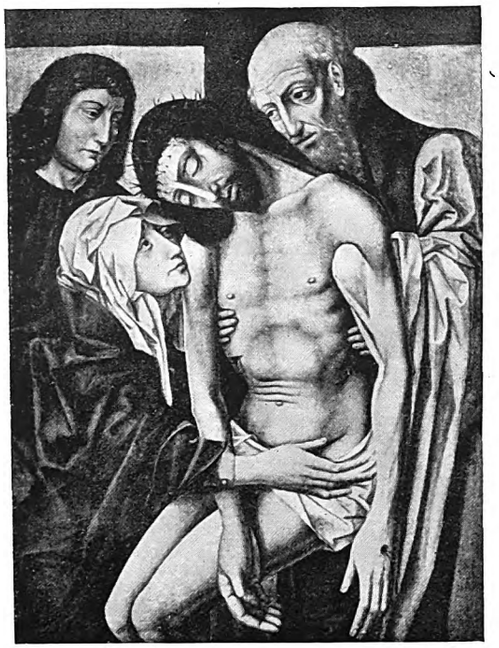
A—In Zelikine sale (1908), then Alexis Orloff sale (1920). Panel, 56 cm. by 42 cm.



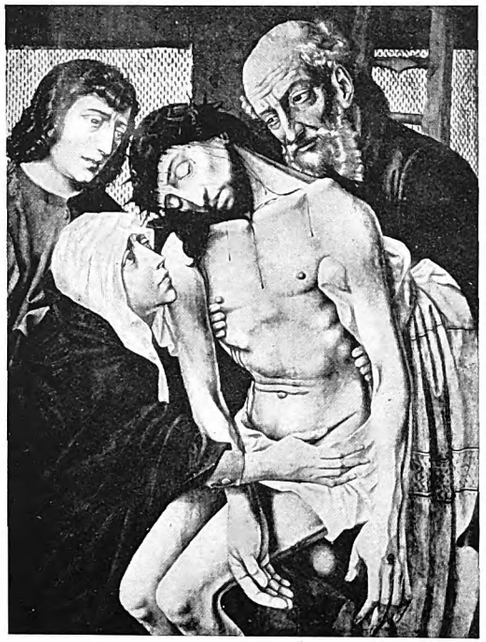
B—Formerly in the Jurié de Lavandal collection, Vienna. Exhibited in Brussels, 1902. Height, 85 cm.



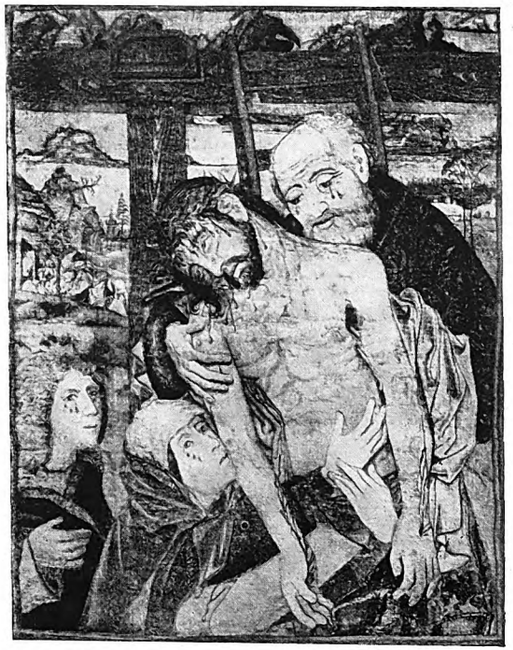
C—Meulenaere collection, Brussels. Exhibited in Brussels, 1923



D—Formerly in the Quadt-Wykradt collection. Sold at Helbing's in Munich (March 26, 1914). Panel, 73 cm. by 56 cm.



E—In the Magdenhuis, Amsterdam



F—The Lelong Tapestry, in Lelong sale, November, 1902, later at J. Seligmann's, Paris. Height, 93 cm.

Copies of a *Deposition* by Rogier van der Weyden

Plate I. A Lost Picture by Rogier van der Weyden

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the eyes of the weaver, who gave to his Nicodemus a much more archaic touch.

Neither Dr. Friedländer nor myself have seen the original; but when confronted with the photograph, the German scholar named Massys while I rather inclined to name Rogier. Dr. Friedländer mentioned that picture, without a query, in his recent list of Massys's works (*Von Eyck bis Breughel*, p. 193). In my turn, I published a sketch of it in my *Répertoire* (V, p. 246) with a doubtful ascription to Rogier. We may both be right. The beautiful Lazaró panel did certainly issue from Massys's workshop; but that painter, an exceedingly original colourist, often took up and modernized older motives. Thus, I think that Dr. Walter Cohn rightly supposed that the admirable *Changeur et sa femme* in the Louvre, dated and signed, comes straight from some lost picture of John Van Eyck; elsewhere Massys has borrowed from Leonardo; his heads of Christ and of the Virgin go back to models of Hubert van Eyck and of Rogier. It is from the latter I believe that he took the Lazaró picture, modifying the original not only by greater freedom in the touch but in the expression of the faces, better suited to the more sentimental and less austere taste of his generation.

Though we have no text to inform us, Massys must have been one of the artists who, like Rogier, drew cartoons for the weavers. Many splendid Flemish tapestries, about and after 1500, offer compositions very much in the spirit of the two great pictures of Massys at Brussels and Antwerp. The cartoon followed by the weaver to whom we owe our Number VII may have been a first attempt in Massys's workshop to modernize Rogier's composition, by making room for a landscape and for the beautiful, kind hand of Nicodemus, yet without suppressing the traditional figure of St. John.

To return once more to the lessons taught by the study of ancient art, we may mark certain parallel happenings, no less evident in fourth century Greece than in fourteenth century Flanders. Greek artists, like Flemish artists, modify their *canon* more easily than their motives, their expressions more easily than their gestures. Suffice to compare, with the authentic copies of Polyclete's *Diadumenos*, the fine terra-cotta replica belonging to Mr. Carlos Blacker and now exhibited as a loan in the Louvre:[3] the motive is the same, but interpreted here according to the *canon* of Lysippus. The motives created (or perhaps taken over) by Phidias were similarly, almost to the end of ancient art, at once respected and modernized: thus the head of the Otricoli Zeus derives from the Olympian Zeus of Phidias, but, if we may say so, through the channels of Scopas and Praxiteles; thus again, as Furtwaengler has shown, the Byzantine head of the bearded Christ ultimately derives from the Olympian Zeus. Transformations of that sort, in the art of the expiring Middle Ages and of the beginning of the Renaissance, have been hitherto less studied, the question of attributions having fascinated special inquirers more. I have tried to make a small contribution to a rather neglected subject in showing how a lost masterpiece of Rogier, painted about 1430 and only just to be divined with the help of copies, received about 1500 a new life, appropriate to a less severe religious and artistic disposition, in the Antwerp school of Quintin Massys.

[3] *Journal of Hellenic Studies*, 1885, pl. lxi.

BRITISH PRIMITIVES

BY SIR MARTIN CONWAY

THE kind of persons who read the BURLINGTON MAGAZINE, that is to say the Salt of the Earth, have been placed under a great obligation to Lord Lee of Fareham and the other guarantors to whose enterprise and originality the exhibition of British Primitive Paintings at Burlington House is due. They will owe a like and enduring debt of gratitude to Mr. W. G. Constable for writing the catalogue of the exhibition. This catalogue is, in fact, a monograph of first-rate importance, dealing with the whole history of mediæval English art; it takes a place which has not before been filled. The Introduction is learned, interesting, and marked by great moderation of judgment and sound common sense. The notes on individual pictures contain valuable references to the whole literature of the subject, and the catalogue henceforward must receive indisputable rank as foundation for all future study of the subject. It has, of course, been well known that paintings were produced in England as upon the Continent throughout the whole Middle Age. From time to time attention has been called to particular pictures, whether painted upon the wall or upon panel, but these isolated examples could not, even in the memory of persons specially interested in the subject, produce the cumulative effect which the present exhibition imposes upon even a casual visitor. It must, of course, be admitted that all we are able to bring together is but a collection of odds and ends, survivals after a great destruction, and that perhaps the majority of the existing mediæval English paintings escaped such destruction rather on account of their insignificance than of

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their importance. At the entrance of the galleries in which the exhibition is being held there hangs one painting of unique interest, the property of Mr. W. Caroë. It was done by a certain Thomas Johnson in the year 1567, and depicts with astounding accuracy the interior of Canterbury Cathedral, with the Puritan commission seated at a table in the midst presiding over the destruction of the works of art in the building, and two men actively engaged with pick-axes under their orders. As a work of great historical importance as well as of considerable artistic merit, this picture should some day find its way into the National Gallery. Nothing, in fact, was ever more thoroughly done from one end of England to the other than the terrible purgation of "superstitious emblems." The paucity, therefore, of examples of mediæval paintings in England is no argument against the existence, throughout the whole Middle Age, of a meritorious and even splendid English school. That British artists excelled in architecture, sculpture, and many of the decorative arts we know. Manuscript illuminations, though they do not prove the contemporary existence of a school of monumental painting, suffice to guarantee the possession among English painters of creative gifts of a high order.

The great destruction of mediæval English paintings has produced the curious result that in most people's minds a presumption exists against assigning to an English artist any surviving work which possesses resemblances, however remote, to the style of foreign schools. Does a fourteenth-century picture resemble the work of contemporary French artists; it is immediately assigned to Beauneveu. Does one possess qualities in common with the pictures of the School of Van Eyck; it is ascribed to some unknown Flemish painter. There is no justice in such attributions. A mediæval picture which has always been in England is to be regarded as English till the contrary is proved. The assumption is that it is English and not that it is foreign. The folowing remarks are based on that assumption.

The earliest painting represented in this exhibition is Mr. Tristram's admirable copy of the well-known wall painting in Canterbury representing St. Paul. Its close association with the art of Anglo-Saxon manuscripts is evident. It must be regarded as typical of the decorative wall-paintings with which great churches of the twelfth century were profusely adorned. It is, in fact, a coloured linear composition possessing the well-known merits and limitations of its school, on which it is unnecessary here to enlarge. Of far greater, and indeed of supreme merit, is the wall-painting of the *Virgin and Child* which has miraculously survived in the Chapel of the Bishop's Palace at Chichester.[1] It dates from the middle of the thirteenth century. It is an object of entrancing beauty and possesses all the characteristics of a well-developed school. There is nothing tentative or experimental about it, nothing uneasy. It is quite clearly a typical work of its school and day. Though such perfection of beauty cannot at any time have been common, it is quite clear that paintings in that style and approaching that quality must have existed in considerable number before so perfect an example could have been produced.

We come next to a group of paintings which belong to what we may call the Royal School of Westminster. They are associated either with Westminster Abbey or with the neighbouring Royal Palace. Most important among them is the antipendium or retable of which the terribly mutilated remains were discovered hidden away with the "Ragged Regiment" in the Abbey about a hundred years ago. The best critics are inclined to attribute this wonderful work to a French artist. For me it is characteristically and definitely English. I observe that Sir Claude Phillip asks, "Is anything like this splendidly ornate frame work to the highly finished panels to be found in English art of the same period?' The answer is that such is, in fact, the case. The retable must be studied in connexion with two other works, the *Coronation Chair,* and the *Sedilia*. All three were made within less than half a century of one another. They were evidently the product, as it seems to me, of a single workshop, and no one doubts but that the two later were of English workmanship. Readers who require a closer acquaintance with details should refer to W. Burges's note upon the three objects in question, printed in Sir Gilbert Scott's volume on Westminster Abbey. If the retable had been made in France to the order of St. Louis, as has been suggested, and by him presented to Henry III, it would surely have been adorned with real enamels. The fact that both it and the other two objects are decorated with imitation enamels in coloured glass overlaid with gilding is in itself a strong presumption that the work is English. The claim is put forward that the retable was made in France and that the glass inlays on the chair and sedilia were afterwards imitated from it. This is most improbable. It is one thing to imitate an effect, it is another to adopt a process, and it seems to me much more probable that the process was the possession of a school or workshop from which all three works of art issued in succession; of course along with others which have been destroyed. A careful examination of the fragmentary remains of the beautiful little paintings

[1] BURLINGTON MAGAZINE, October, 1911; August, 1916; August, 1917.

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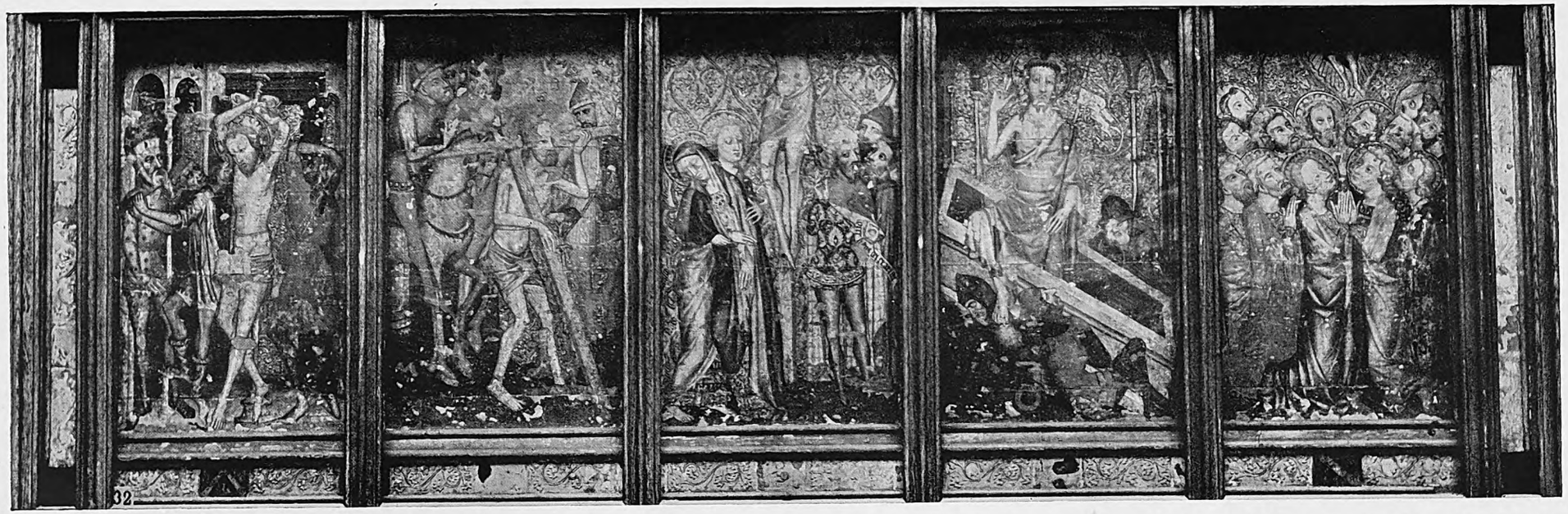

A—Retable with Scenes from the Passion of Christ. End of 14th century. Panel, 0.88 m. by 2.6 m. In distemper, varnished; backgrounds gesso in relief, gilded. (Norwich Cathedral)

B—Five Miracles of Christ. Late 15th century. Central panel, 99.1 cm. by 127 cm.; wings, each 99.1 cm. by 58.4 cm. On gesso-covered oak panels. (St. John's Hospital, Sherborne)

Plate I. British Primitives

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offers some confirmation to my attribution. Compare, for example, one of the heads in the *Feeding of the Five Thousand* with the head of St. John in the panel from Newport (No. 10), [PLATE II, c]. You will find exactly the same treatment of hair, the same form of mouth. You may also observe the same type of hand. The mouth may almost be described as typical in the early English paintings. I do not think that any foreign example will be found of a thirteenth-century panel-picture similarly built up out of a number of small wooden boards framed together and with the joins covered by strips of vellum. It was an unfortunate construction; for damp attacked and peeled off the vellum, one of the principal causes of the present sad condition of the picture. The dignity of the full-length figures is fully paralleled by the noble royal portraits from the sedilia, and by the well-known figure of St. Faith from her Chapel wall. A bare mention of the dignified and affecting *Crucifixion* and the emotional portrait of the kneeling monk in the same Chapel must suffice to exemplify and confirm the high excellence attained by English painters of this period.

The neighbouring Royal Palace in the days of its splendour must have possessed works of art of supreme merit. The reconstruction in perspective by Matthew Dawson of the aspect of the painted chamber suffices to suggest how great has been its loss.[2] Fortunately Stothard's copies of some of the individual figures of Virtues enable us to realize both the dignity and distinction of the originals and to discover in them qualities of design and the presence of an ideal different in kind from anything discoverable in other countries. St. Stephen's Chapel, afterwards the meeting place of the House of Commons, was no less brilliantly decorated. Here, again, we fortunately possess some careful copies of a portion of the wall paintings which adorned its east wall. Six of the subjects have recently been painted in the full size of the originals by Mr. E. W. Tristram, to the order of Mr. Speaker Whitley, who has lent them to the exhibition; it is his intention to carry on the series as far as materials exist and to deposit them for permanent exhibition somewhere within the walls of the House of Commons. The six copies now for the first time shown enable us to form some slight idea of the brilliancy of the whole scheme of decoration. The subjects depicted are the *Adoration of the Magi* and *St. George* with a row of kneeling figures of Edward III and his five sons beneath a painted arcading. A comparison is suggested between this painting and the brilliantly decorative triptych exhibited by Messrs. Durlacher (No. 29), for which an English origin has been claimed. Unfortunately the history of this triptych is unknown. We cannot definitely associate it with any English church or claim that it has always been in England from the beginning. We have nothing but internal evidence to go upon. If it is English it is a unique survival. Where materials for comparison are so exiguous we are reduced to the examination of every detail for information as to the country of its origin. Two general statements may be made with regard to it. First that it fits into the sequence of paintings of no other country about which we have knowledge, and secondly that a variety of features in it do, in fact, find analogies more or less definite with known English works.

Thus far British paintings of the thirteenth and fourteenth centuries express the architecturally dominated mediæval style which was common to all Western Europe. With the reign of Richard II new influences became apparent and, as is natural, they are first and most strongly revealed in paintings made for the Court. I refer to the portrait of the King in Westminster Abbey and to the Wilton diptych. Both are commonly attributed to French artists, and more particularly to Beauneveu. Let me parenthetically mention that when people name Beauneveu they generally mean Jacquemart de Hesdin who, demonstrably, was the painter of most of the work carelessly attributed to the former.[3] I cannot agree with the attribution of the Wilton diptych to any identified French artist, certainly not to either Beauneveu or Jacquemart. Its French affinities are obvious. Equally obvious is the English type of the faces; nothing like them is to be found in any French painting or miniature known to me, and I have searched for them far and wide. The chance proximity in our Exhibition of some of the Nottingham alabasters to the Richard II suggested to me a resemblance between them in the type of the heads. The normal Nottingham head, regarded full-face, presents a curious likeness to the Westminster portrait; the same head in profile is no less like the Richard in the Wilton diptych. The resemblance in both cases, as far as it goes, is typical rather than personal.

In some respects the most notable picture in the exhibition is Lord Lee's *Crucifixion* (No. 35).[4] It is hung between two small panels lent by the Fitzwilliam Museum. All three pictures are linked together by the possession of several common features (notably the eyes). The Cambridge panels came from Norwich and thus serve to connect the *Crucifixion* with the East Anglian school. Internal evidence attaches them to no other. It betrays, as yet, little sign of French influence, unless it be traced in the group

[2] BURLINGTON MAGAZINE, June, 1905; October, 1916.

[3] See my *Van Eycks and their Followers*, p. 22.

[4] BURLINGTON MAGAZINE, December, 1914; May, 1923.

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about the Virgin. A larger French element appears in the Norwich Cathedral retable [PLATE I, A], a most important work whose local origin can scarcely be questioned. Its gold background is embellished with a beautiful vine-leaf design in relief. Such richly decorated gold backgrounds are common throughout the mediæval paintings exhibited, and they seem to me to possess a common, and possibly national, quality as to which I will say no more without further investigation. The two panels from the Ranworth screen (represented by copies) appear to Mr. Aymer Vallance, I am told, utterly un-English. I receive an opposite impression. The feathered St. Michael seems to me the fellow of many an embroidered angel in *Opus Anglicanum*. Both figures are of striking design and stand out in bold contrast to the product of any foreign school. As a rule screen panels are but indifferent works of art. Those shown do not here call for further discussion.

The Norwich School continued its activity during the first part, at least, of the fifteenth century. To it, I suppose, we must refer the Milton Ernest *Flagellation* (No. 54), though alike in figure-types and in its unusual and admirable scheme of colour it stands rather alone. This picture should scarcely be allowed to remain in the rather precarious custody of a village church, and one, moreover, very poorly endowed. The National Art Collections Fund might well investigate whether the transfer of the panel to a public collection might not be accomplished in exchange for some augmentation of the benefice. Other Norwich School pictures more evidently bearing the local insignia are the five panels framed together (Nos. 59-63) from St. Michael-at-Plea, over which, however, we cannot linger. Sir Hercules Read's precious tapestry (No. 125) stands outside the foregoing group; but the St. Etheldreda panels (No. 38) present points of resemblance to Lord Lee's *Crucifixion* deserving of further attention. In none of the foregoing pictures is any Flemish influence observable.

The earliest painting in which that influence appears is the *St. Erasmus Martyrdom* (No. 40), about which I wrote in the pages of this magazine.[5] There is a natural tendency to ascribe this picture to some Flemish or Dutch painter. It shows the influence of Bouts. In the background is a tower reminiscent of Bruges, but when that is said all is said. The types are not Flemish. The background contains incidents and details eminently English. The picture was painted for an English patron. If the painter was a Fleming he was one who must have been long enough in England to imbibe the English atmosphere. He is more likely to have been an Englishman who had studied in the Netherlands. The catalogue attributes to me the definite statement that the Sherborne triptych (No. 47) [PLATE I, B], "may well be English." I think this misrepresents my view, which was (from the inspection of a very small and bad photograph) that it was not visibly and certainly something else. Having now examined the work itself I am inclined to think that the painter may have been a Westphalian, by comparison of the heads in it with those in the National Gallery *Crucifixion*.

The wall-paintings at Eton, discussed in another article herewith, demonstrate the strength of Flemish influence upon the best English artists in the last quarter of the fifteenth century. William Baker, however, though he must have been the direct pupil of a Netherlands master, impresses his own native character upon his work in much the same manner and degree as the painter of the Wilton diptych. While English artists thus brought the foreign style over to this country they were not its only exponents. Flemish artists were likewise here in person. Such must have been the painter of the portrait in the National Gallery (No. 696) of Marco Barbarigo, then Venetian Consul in London and afterwards Doge. The picture was painted during his consulship (1449 and later), as the address on the letter held in his hand proves. At Aberdeen is the portrait of Prior Elphinstone, traditionally attributed to one William of Bruges. Again, the royal portraits in the Holyrood wings by Hugo van der Goes were not painted by him but added in Scotland, perhaps by a local artist. There is a picture of a bishop in Lambeth Palace which is of strongly Flemish character and may have been painted in England. The portrait of Sir John Fortescue (No. 76) in this exhibition is likewise, I think, Flemish, but as Sir John spent some time in Flanders it may well enough have been painted there.

The group of Royal Portraits (Nos. 77-83) is artistically of little merit. They were discussed in the pages of this magazine by Mr. Lionel Cust[6], to whose article the reader should refer. Some of them are far from convincing, notably the *Henry V* (No. 77). The sculptured effigy of him on the screen of York Cathedral may be an imaginary likeness, but finely expresses the kind of character which history records. It has also been contended by respectable French authority that the so-called Charlemagne in the Palais de Justice (now Louvre) retable depicts Henry V. If so his aspect must have been very different from that shown in the Windsor picture. Richard III on the other hand (in Nos. 78 and 88, but not in 84) convinces us of his reality, and so do the likenesses we possess of Henry VII.

[5] BURLINGTON MAGAZINE, April, 1917.

[6] Vol. XIX, p. 127 (June, 1911).

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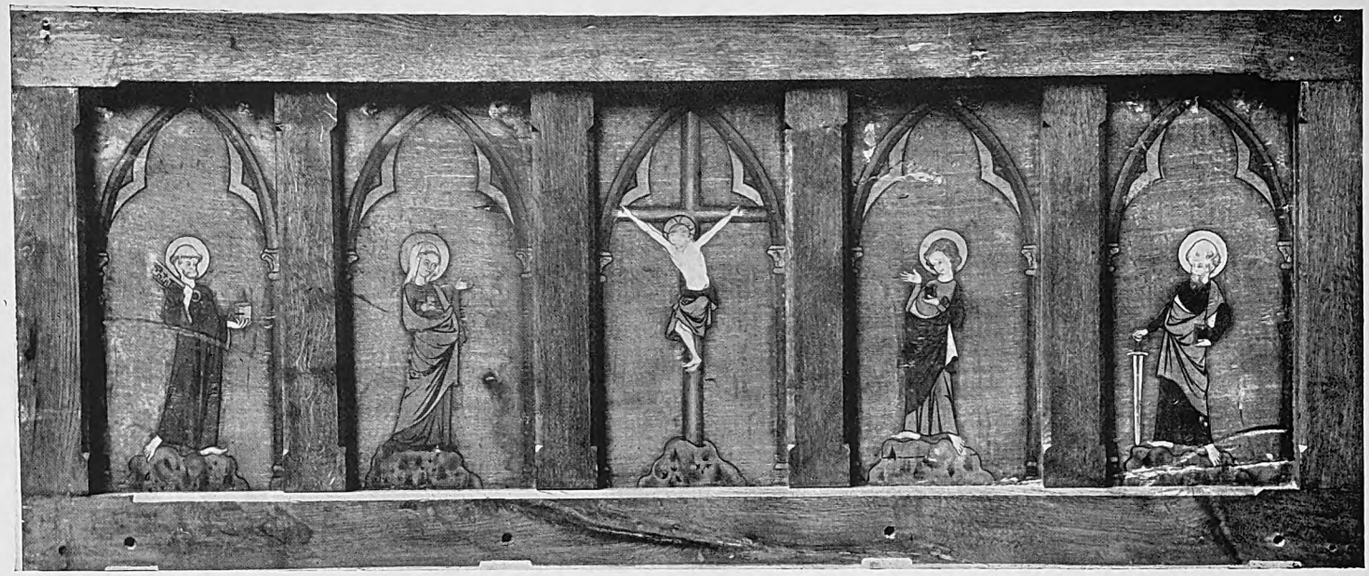

C—Crucifixion, with Saints. Late 13th century. Oil on panel, 69.9 cm. by 167 cm. (Newport Church, Essex)
Plate II. British Primitives

A—The Miracle of the Jewish Boy, by William Baker. Fragment of painting in upper row on South Side

B—The Empress takes the Veil, by William Baker. Detail of painting on South Side

Plate I. The Wall Paintings in Eton College Chapel

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Other portraits, especially that of Arthur Prince of Wales (No. 80), lay themselves open to much comment, but space and time are alike lacking to me and I must pass them by along with the very numerous paintings of the earlier periods to which I have not been able to refer. All the surviving fragments of our mediæval art, whether good or indifferent, are worthy of minute study, for where so much has been destroyed and so little preserved, what is lacking in number must as far as possible be counterbalanced by intensivity of observation.

THE WALL PAINTINGS IN ETON COLLEGE CHAPEL

BY SIR CHARLES HOLMES

IT is just forty years since a scrap of mural painting first caught my eye, where it showed above the crockets of the choir stalls in the chapel at Eton. From Sir Herbert Maxwell-Lyte's "History of Eton College" we knew this scrap to be an "outlier" from a series of fifteenth-century paintings of quite exceptional interest which were apparently lost to the world for ever. It was inconceivable that any successful attempt could ever be made to remove the long range of solid oak stalls with which Provost Hodgson in the Protestant 'forties had deliberately hidden these too attractive relics. His intolerance of such Popish imagery had been strong enough to withstand even the entreaty of the Prince Consort, that the paintings, although covered by woodwork, should still by means of shutters or sliding panels be kept accessible for students. Yet the seemingly impossible has happened at last, and the Provost of to-day has nobly made amends for the mistake of his predecessor in the 'forties. By the courage and enterprise of Dr. Montague James the long-lost paintings have been restored to view, and have at once been recognized as the most important pictorial monument of their period which we possess. They have, it is true, suffered irreparable damage. In 1561 the College barber had been paid six and eightpence "for wypinge oute the Imagery worke uppon the walles of the Church." But, as Sir Herbert Maxwell-Lyte notes, "The material employed was, doubtless, mere whitewash, and thus hidden these interesting works of art remained comparatively uninjured till our own age. It was reserved for the Protestant fanaticism of the nineteenth century to destroy with chisels and scrapers as many of the paintings as could not effectually be concealed from view by the canopies of the new stalls." Those who are interested in the history and iconography of this great scheme of decoration cannot do better than study the monograph in which Dr. James has collected all that is known about the paintings, together with reproductions of the drawings made from them in 1847 by Mr. R. H. Essex, when they had already been dreadfully mutilated.[1] These brief notes can only attempt to deal with one single question: "Are the paintings English?"

Of recent years our knowledge of English mediæval painting has gradually become more definite. Readers of the BURLINGTON MAGAZINE will have found in the researches of Professor Lethaby and others the elements from which a definite idea of the main characteristics of English style can be formed. The exhibition of English Primitives which by the energy of Lord Lee has recently been opened at Burlington House, enables us to collate many impressions which must otherwise have remained fragmentary, and to construct a chain of connexion which is continuous, if sometimes rather slender, from the Anglo-Saxon art which Mr. H. P. Mitchell has recently discussed in these columns with so much acumen, to our own time. *The Benedictional of St. Aethelwold* and the *St. Paul* at Canterbury, represent its Romanesque stage. The incomparable roundel at Chichester is the supreme remaining relic of an age when grace and beauty are predominant, and English influence extends to Scandinavia and the Continent. These characteristics survive in manuscripts in embroidery and tapestry right up to the fifteenth century, as the charming woven panel lent to Burlington House by Sir Hercules Read will indicate. The Wars of the Roses seem to have checked any further development on these lines. Our native work for a time becomes rustic and provincial, where it is not affected or replaced by importations from the Continent. France, Burgundy, Germany, and perhaps Switzerland, contribute in varying proportions to the so-called English painting of the fifteenth century. But the most persistent influence visible is that of the Netherlands, and for the stumpy figures and boorish types seen in some of the paintings we may find an exact parallel in the work of Bosch or Brueghel. When English painting starts anew it takes the form of portraiture, and keeps to it for more than two centuries. The fashion of decorating rooms with likenesses of royal personages has left us a number of relics of this form of painting, mostly rude, as perhaps we might expect, yet now and then assuming real grandeur and power, as in the *King Athelstan* (72) lent to Burlington House by the Society of Antiquaries. Most precious of all is the portrait

[1] *The Frescoes in the Chapel at Eton College.* By Montague Rhodes James, Litt.D. Spottiswoode and Co. 1907.

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of the *Lady Margaret Beaufort* in the National Portrait Gallery, in which we see once more the fine sense of line and feeling for grace and breeding peculiar to the best English mediæval work, coupled with a soundness of craftsmanship which prepares the way for the genius of Hilliard.

If we judged them solely by reproductions it would seem at first sight as if the paintings at Eton had little or nothing in common with this English tradition. Their general effect, their scheme of arches and fretted niches and statuettes, and even some of the more conspicuous figures, recall Flemish painting, and the School of Bruges in particular. But when we come to close quarters with these battered fragments this impression is instantly dispelled. It becomes evident at a glance that we are not dealing with the meticulous Flemish temper, so scrupulous in its desire for surface finish and realism of illumination, but with a more summary and versatile talent, accustomed to cover large spaces with the freedom of an Italian fresco painter, a freedom which, coupled with the grace of some of the female types, explains the curious guess made by Mr. G. E. Street in 1847 that the painter might have been a companion of Ghirlandaio. Of course neither the general scheme nor the individual forms warrant any belief that William Baker, whom the College Audit Roll for 1486-87 mentions by name, and his assistants, were trained in Italy or derived inspiration from Italian work. On the contrary, their method is no less different from that employed in Italy than is their conception of form.

The technical process employed is of no little practical interest for us to-day. These paintings are executed upon the stonework of the chapel walls, without any substantial foundation of gesso or plaster to protect them from the disintegrating attacks of damp or efflorescence. They have suffered for nearly four hundred years from all the injuries that man's neglect or ill-will could inflict. Yet where any stretch of paint has not been actually chipped or scraped away, the residue still clings stoutly to the wall, firm in texture, crisp of edge, and retaining for the most part a polished surface. Those who have any acquaintance with the immense difficulty of executing any mural painting which can resist our humid northern climate for even half a century, will understand at once what such permanence implies. Let us grant that the stonework of the chapel is fine stonework, the rest of the conditions in which these paintings have endured are far from favourable. The chapel is built in the very centre of the Thames valley; its foundations extend probably below the level of the river bed; it is surrounded by trees and slow tributary streams which hold the mist. Even the whitewash and panelling with which anti-Roman zeal has covered the paintings in the past could not have been much protection from decay, had not the process used by William Baker and his assistants been intrinsically sound. Had their secret been preserved, and had the coming of the Reformation not put an end for a century or more to all decorative painting in this country, the history of the British School might have been very different.

How far can we hope to rediscover this lost art? We can see at once that it had no connexion whatever with true fresco painting. Nor is the substance of the pigment and its evident capacity for fusion and solid continuous *impasto* compatible with anything that we know of egg-tempera. Any question of Italian origin may therefore be dismissed. Is it then based upon Flemish oil-painting as the general appearance might suggest? Had Van Dyck been a contemporary of Van Eyck or Memling we might have answered "Yes." For it is in the work of Van Dyck, more especially his studies in *grisaille*, that the closest technical parallel to William Baker's style is undoubtedly to be found. Though he often reflects in his draperies and his *mise-en-scène* the manner of his Flemish contemporaries, his method and brushwork are wholly independent, and so original that they anticipate in the fifteenth century the "grand style" of the seventeenth. With a power and grace worthy of the finest English traditions Baker sweeps in his subjects with bold black linework, and then on this foundation models his figures in *grisaille*, marking the higher lights with an *impasto* no less solid than that of Van Dyck or Reynolds. The quality of this *impasto*, but not the quality of the draughtsmanship, can be judged from the fragment reproduced in PLATE I, B. The execution here is so much ruder than in most of the paintings as to suggest the work of an assistant, but the substance of the pigment is shown very clearly.

At first sight it would seem as if the paint might be oil-paint, used with the fullness of touch and creamy consistency at which Reynolds aimed. But close examination does not show any trace of the yellow-brown incrustation which is characteristic of oil-paint when used with any considerable "body," and is due to the gradual exudation of oil towards the surface. Instead of that horny, slightly corrugated film, the surface is covered with a dull waxen polish, so waxen in quality as to compel us to speculate whether wax may not have been the principal ingredient in the medium used. Wax, we must remember, played a considerable and perilous part in the mediums used by Reynolds, whose *impasto* closely resembles that of the Eton paintings.

The process of painting in wax upon walls, though far less popular than work in fresco or tempera, was by no means wholly unknown in

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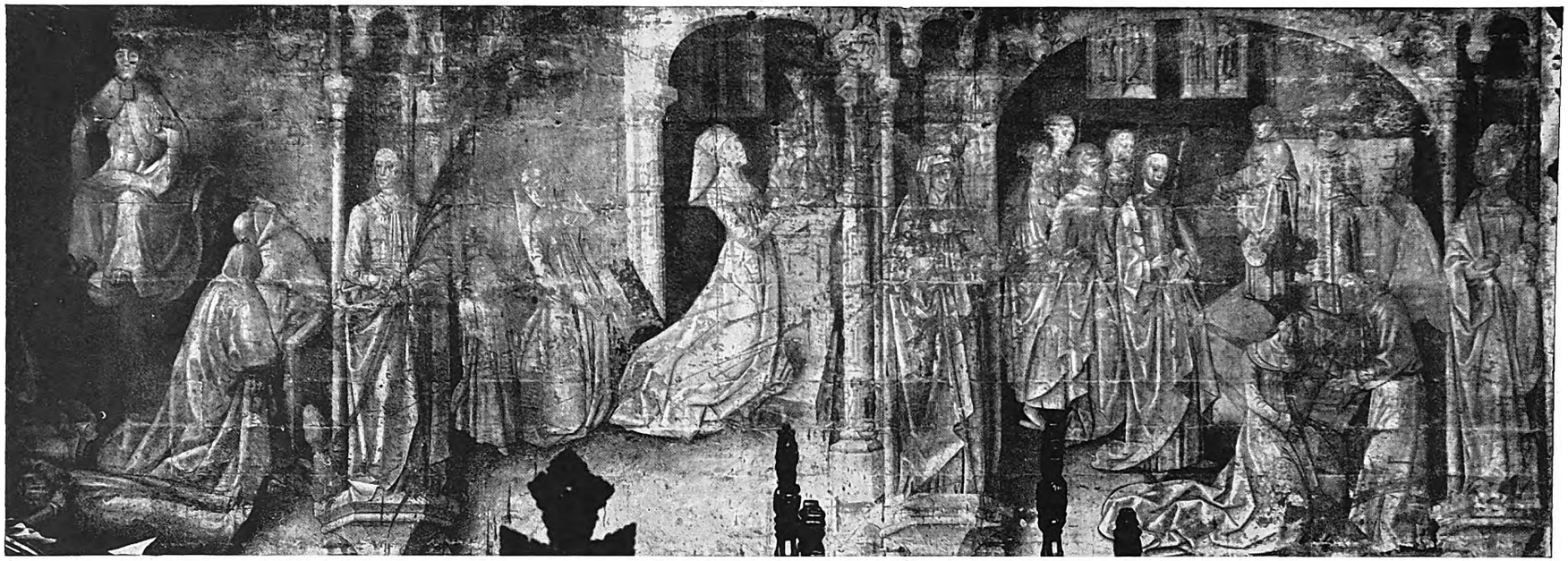
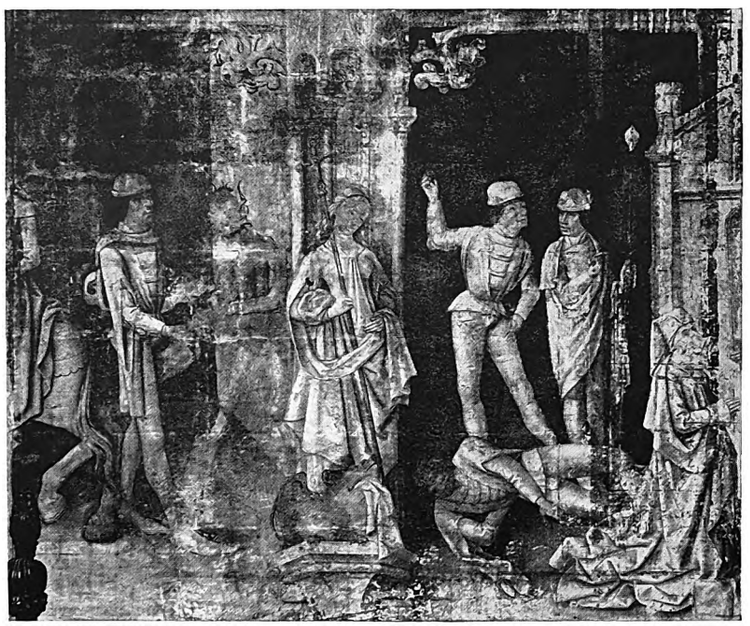
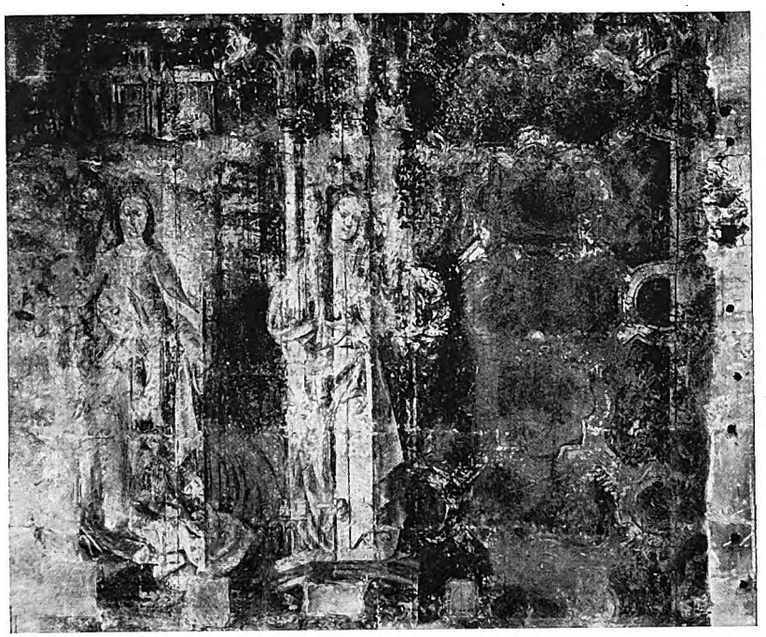


C—Various Miracles of the Virgin, by William Baker. Paintings on North Side



D—The Knight Sells his Wife to the Devil, by William Baker. Paintings on North Side



E—The Virgin of the Shipwreck and St. Christina (?). Fragment of painting on North Side

Plate II. The Wall Paintings in Eton College Chapel

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F—The Story of the Empress, by William Baker. Paintings on South Side

G—The Story of the Empress, by William Baker. Paintings on South Side

Plate III. The Wall Paintings in Eton College Chapel

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mediæval times, as readers of Eastlake, or of Lady Herringham's introduction to her edition of Cennino Cennini, will recall. I have no notes upon the paintings at Pisa of the time of Giunta Pisano which analysis has proved to be glazed with a wax varnish,[2] if not actually executed on a wax foundation.[3] But recipes in the Lucca MS. of the eighth century, the Le Bégue collection (1437), and the *Hermeneia* of Mount Athos, covering methods dating from the eleventh to the seventeenth century, all refer to the use of wax on walls and give us a general idea of the process employed. The pores of the wall or plaster were first filled by several coatings of some kind of size. In the case of the Eton paintings the preliminary plaster foundation must itself have been no more than a mere wash hardly one-sixteenth of an inch in thickness. Lady Herringham notes a report that saponified wax makes a remarkably insoluble compound with fresh lime plaster, so possibly wax formed a part even of the preliminary groundwork, and to the insoluble compound thus formed the Eton paintings may owe their immunity from damp.

The Byzantine MS., apparently the *Hermeneia,* quoted by Eastlake (*op. cit.*, p. 158), describes precisely how this saponified wax can be prepared and used as a vehicle or varnish: "Take size, a strong solution of potass and white wax in equal quantities; mix together and place them on the fire to dissolve. Add colour to this mixture, dilute the tint well, and paint with a brush. Let the colour dry and then you can give it a polish. Gilding, if you use any, will become very brilliant; it is useless to add varnish." Here in essence we have a complete recipe for wax painting which would explain both the technical character of the Eton paintings and their waxen surface polish. As an alternative, analysis might prove that the wax had been dissolved in an essential oil in the fashion of the ancient encaustic painters, and apparently of the Pisan workmen. It is possible again that the main painting was executed in oil or some emulsion of oil and egg, and finished with a wax solution as a varnish. Since Louis Palmer was paid in 1482-83 for sponges used in cleaning the paintings, they evidently from the first had a waterproof surface. Only chemical analysis can give us final evidence, but we must hope such an analysis will be made, for the process has proved its exceptional permanence and well deserves recapture. One other point may be noticed. The Eton Audit Rolls note a payment made for candles for the use of the painters. Could these have been used as material rather than for lighting? Eastlake (*op. cit.*, p. 162) notes that Vitruvius speaks of polishing walls "cum candelis linteisque puris," and that the account rolls of the fourteenth century, including those for St. Stephen's Chapel, have frequent entries relating to the purchase of candles. From the absence of the word "cereis" and an entry relating to work at Orvieto, he concludes that these candles were probably used only for lighting. But what was done at Orvieto in 1373 cannot necessarily be taken as proof of what was done at Eton a century later, especially since the Duomo at Orvieto, with its massive columns and comparatively small windows, is a much darker building than Eton Chapel. This, indeed, with its vast expanses of glass must always have been one of the best lit buildings in England, or anywhere else, and the last place where a painter working in normal conditions would need the help of artificial light.

Next as to the origin of the paintings. The style of the architectural setting does not help us to any final conclusion, though the flattened arches in two of the subjects have a Netherlandish look. Still more definitely Netherlandish are some of the figures. In a scene on the North Wall, the kneeling woman who takes the image of the Child from the Virgin's lap [PLATE II, C] might have been designed by Van der Goes; the scenes where a soldier throws a stone at the Virgin's statue, and where a man sells his wife to the Devil [PLATE II, D], might have been sketched by Dirk Bouts; the head of the Virgin in the damaged panel of a shipwreck close by [PLATE II, E] might have been drawn by Memling. The influence of France is no less pronounced. The scenes illustrating the legend of the Empress on the South Wall [PLATES III, F, G], find their closest extant analogies in the fine French illumination of the period, and if we can draw any deduction from the outlines made by Mr. R. H. Essex of the vanished remnants of the upper row of paintings, it is that the balance of stylistic resemblance is in favour of France, not of the Netherlands. Some of the niches, too, contain figures which might have been carved by Michel Colombe. But in the one surviving fragment of this upper tier [PLATE I,A] there occurs a group of kneeling figures conceived with a monumental grandeur which is not native either to France or Flanders, but which must have had its origin in Italy with men like Piero della Francesco and Melozzo da Forli. The figures of two monks in the half-hidden subject at the end of the opposite wall show a similar grandeur.

If then France, Flanders and Italy have all had their share in inspiring these paintings, the simplest solution of the Eton problem might be to assume that the work was done by a group of painters of different nationalities. But the arguments against this solution are overwhelming.

[2] *The Book of the Art of Cennino Cennini.* Edited by C. J. Herringham. Pp. xxv, xxxiv.

[3] Eastlake, *Material for a History of Oil-Painting.* First Series. Pp. 158 note, 163.

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In the first place the whole scheme has a unity which could only come from the controlling direction of one master mind, and which could not have been achieved by any casual association of two or three clever painters from different art centres. Stronger still is the internal evidence. The majority of the figures, if not quite all of them, appear to have been sketched in upon the wall by the same hand, a hand of extraordinary cunning and decision. I notice two or three styles in the finishing of the figures, one much more skilled and dexterous than the others, but the firm fluent outlines which form the groundwork of the design seem everywhere uniform in character. The same hand, for example, has drawn the Bouts-like figures in PLATE II, and the legend of the Empress [PLATE II, E] in the style of the French illuminators. Also this hand is that of a master, in comparison with whom all the rest are mere journeymen, for he sweeps in his contours with a spirit, a freedom, a sense of beauty, and a certainty which prove him to be one gifted both with experience and with genius. We are driven to assume that his was the guiding force throughout, and that in his years of travel and apprenticeship in France and Flanders he had accumulated a repertory of motives and sketches which he was now turning to good use. The quasi-Italian element noticed need not have involved an actual journey to Italy. The constant intercourse between Italy and the North towards the end of the fifteenth century no doubt brought with it many sketches from which the French and the Netherlanders could learn what Italy was doing, while at the neighbouring Court of Burgundy there was flourishing an art with a certain massive grandeur which might well reinforce the effect of Italian style upon an impressionable mind.

Our artist then may never have travelled far beyond France or Flanders. Yet it is absurd to think of him as a Frenchman or a Fleming for all his finest types are English, more purely and characteristically English, perhaps, than anything done during the next hundred and fifty years. The face of the Empress in the series of paintings on the North Wall [PLATES III,F, G] is always the face of the English *grande dame,* with whom the canvases of Reynolds have made us familiar; the final figure on the North Wall, perhaps representing St. Christina, is another beautiful and characteristic Reynolds type. It is incredible that these and other similar English characteristics, so indefinable in detail, so definite and convincing in their sum, should have been caught by one who was not of English blood, just as Hogarth and Reynolds were English. So I am confident that William Baker was wholly English, though he had evidently served an apprenticeship on the Continent. And he is a painter of whom we may well be proud, for the sweep of his brush carries on the fine English linear tradition, coupled with that sense of distinction and beauty which, as Mr. W. G. Constable has aptly recorded, make him a notable link between the painter of the Chichester Roundel and English work of the eighteenth century.

As by a miracle we have had revealed to us a fine native master, William Baker. Let us hope that no local or other attempt will be made to have him re-buried. He needs repeated and careful study. These hasty notes, the result of a single visit, cannot attempt to separate in detail what is the master's own handiwork from what is clearly the work of one or other of his assistants. PLATE I, B will give an idea of this journeyman's work at its roughest. The scene with the Virgin carrying a candle [PLATE II, C] has been finished by another assistant. The tail and legs of the horse and the man standing by it in PLATE II, D, will show what Baker himself could do. Part of this scene has been excellently copied by Mr. E. W. Tristram and can be seen at Burlington House (No. 52).

Personally, I feel that the method in which the paintings are executed is a thing second only in importance to their merit and their authorship. If some element of permanence has been contributed by the fact that they are in *grisaille,* and therefore immune from the decay and disintegration to which most bright colours are liable, the fact remains that these paintings, executed almost directly upon the bare wall, have withstood the English climate for four and a half centuries. It is of vital importance to our painters that such a process should forthwith be submitted to the most careful chemical analysis in the hope that thereby we may recapture its secret. For though it has a close analogy with oil painting of the ripest period, with the technique of men like Van Dyck, in its building up of the lights with a firm and solid *impasto,* it combines that classical character with singular decorative gravity and charm, qualities in which the highly coloured products of our own time are too often conspicuously lacking. It is a great thing that the courage of the Provost of Eton and the initiative of Lord Lee should have made it possible for us to study this unique product of English art in the presence, as it were, of the collected relics of the earlier centuries, for we are able thereby not only to set William Baker in his true place, but also to eliminate from the exhibits at Burlington House a good many things which lack the flow of line and the distinction of type which are characteristic of fine English work from first to last.

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A—Seascape, by Charles Méryon. Pastel, 35 cm. by 67 cm. (Louvre)

B—Charles Méryon, by Léopold Flameng. Black chalk drawing, heightened with white, on grey paper. 27·5 cm. by 35·5 cm. (Louvre)

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CHARLES MÉRYON: TWO LOUVRE ACQUISITIONS BY PAUL JAMOT

TWO documents of great interest have reached the Louvre at a short interval, relative to the genial and unfortunate Méryon. One is a pastel by Méryon of a ship in full sail at sea. It was bought on December 6, 1922, at the third auction of Charles Haviland (No. 33 in the catalogue) [1] [PLATE A]. The other is a drawing in black chalk, heightened with white, on grey paper. Léopold Flameng, the engraver, has here given us a faithful portrait of Méryon lying ill in bed [PLATE B]. This drawing was given to the Louvre last May by the family of the painter, François Flameng, son of Léopold Flameng.[2]

Born in Paris in 1821, Charles Méryon was the natural son of an English doctor and a dancer at the Opéra. Acknowledged by his father, who made himself responsible for the boy's education, he first entered the French Navy and, as a midshipman, in 1842-1846 made a voyage round the world in the sloop *Le Rhin*. There he astonished his companions by his strange humour and his cold energy. Then he handed in his papers. In a few years he had acquired an admirable and impeccable technique as an engraver and had begun to engrave a series of views of Paris. A merciless self-critic, he kept, out of numberless attempts which would have satisfied the most severe judges, only twenty-five plates, on which his fame rests to-day. These are really portraits, portraits of streets, houses, bridges, quays, churches, portraits which, as Baudelaire said, depict "*la solennité naturelle d'une ville immense,*"[3] and in which the utmost exactitude engenders, heaven knows how, an intense impression of mystery.

Gradually fancifulness became hallucination, then madness. Méryon was only thirty-seven when he had to be sent to the asylum at Charenton. He did a little work there. Then he was believed, too soon, to be cured. He had shortly to return to Charenton, where he died on February 13, 1868.

Méryon was never a painter. Philippe Burty, who knew and loved him, and who has left some precious notes about him,[4] offers us one reason why he was never tempted to express his thoughts and dreams in colour. The unfortunate artist, already on the high road to madness, was in addition colour-blind. This infirmity is not in evidence in the Louvre pastel. Burty, who once possessed this rare piece in his collection, quotes it as one of Méryon's most remarkable works. He was then living in a little house at the top of the Faubourg St.-Jacques. Burty thus describes his life there:[5]

> Le jour, il labourait dans tous les sens son petit jardin, non pour le planter ou le semer, mais pour y découvrir des cadavres mystérieusement enterrés. Ses nuits étaient terribles. Cet homme si doux, si inoffensif, voyait son lit se transformer en une embarcation luttant contre la tempête sur un océan dont les vagues étaient du sang. Là encore, cependant, il travaillait et, quoiqu'il fût affecté—il le savait ou, au moins, le soupçonnait, ainsi que j'ai pu m'en convaincre—d'une maladie de la vue qui fait prendre, par exemple, le rouge pour le vert, il a peint un pastel d'une beauté d'effet surprenante. C'est un navire qui s'avance toutes voiles dehors, fendant la cime moutonneuse des vagues, chassant, oiseau rapide et colossal, les goëlands aux ailes en faucille.

The moving drawing by Léopold Flameng was made in 1858. I cannot do better than quote Burty once more. After a visit to Brussels and to a château where he carried out a commission for the Duc d'Aremberg, Méryon returned to Paris and installed himself in a small hotel in the rue des Fossés-St.-Jacques. His friends, artists and sailors, looked after him. But the sick man became rebellious. He refused to leave his bed and threatened visitors with a pistol.

> Un soir, Lêopold Flameng, qui ne pouvait se rassasier de cette étrange figure, vint avec un carton, une feuille de papier gris et des crayons noirs, et, quoique Méryon s'y prêtât peu, fit un portrait plein de caractère. Méryon en chemise, une large cravate nouée autour du col, est à demi assis sur un lit de fer; un de ses genoux soulève la couverture et sert d'appui au bras droit qui soutient la tête; l'autre bras, tendu, arc-boute le corps; la silhouette de la chevelure, aux mèches roides et indociles, est vivement projetée sur le mur par la lumière oblique de la lampe; la visage, aux traits aigus, émaciés par le jeûne, est empreint de mélancolie et d'ironie.
>
> Lorsque ce dessin pittoresque et bien observé fut terminé, Méryon demanda à le voir. Brusquement il s'élança de son lit pour le déchirer, et Flameng s'enfuit en renversant sa chaise.

This was in May, 1858. On the following day Méryon was taken to Charenton.

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[1] 35 cm. by 67 cm. Signed in the lower left-hand corner, C.M. Lithographed by Théophile Chauvel.

[2] 27.5 cm. by 35.5 cm. Signed in the right-hand upper corner, Léop. Flameng.

[3] *Curiosités esthètiques, Salon de* 1859, pp. 335-336.

[4] *Gazette des Beaux-Arts,* 1863, Vol. I, p. 510 *et seq.* Vol. II, p. 75 *et seq.*; *Maîtres et Petits Maîtres,* Paris, 1877, p. 110 *et seq.*

[5] *Maîtres et Petits Maîtres,* p. 115.

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A "TA-YI" BOX
BY R. L. HOBSON

AMONG the Chinese ceramic wares recently acquired by the British Museum is one of those rare documents which delight the heart of the historian not less than the eye of the collector. "Ceramic wares" is written advisedly, because it is neither ordinary pottery nor pure porcelain, but one of those intermediate types conveniently described as porcellaneous ware. The object in question [PLATE on p. 246] is a round box, with cover simply but effectively ornamented by two bands of carved petal pattern, the floral idea being carried out by the handle, which is obviously the stalk of a flower. The ware is white and coated, except on the base and the interior of the lid, with a translucent glaze of creamy colour with just a tinge of green (the bilious expression "greenish cream" describes it well, if not pleasantly) and an irregular crackle, which should, perhaps, be called crazing. There are, besides, local thickenings of the glaze resembling the "tear drops" on Ting ware.

It is a piece which, had it come in the ordinary way of trade, would have passed as a rather attractive specimen of Sung white ware of Ting type. And such indeed it is, but it has a history which raises it at once to the status of a first-class document. Dr. Barter, of the Canadian Methodist Mission at Chengtu, in Szechwan, was present at the demolition of the Kiating pagoda —Kiating is on the Min River about eighty miles south of Chengtu—and this box, found with other commemorative objects in the foundations, was secured by him on the spot. It contained coins of Chih Tao (995-997 A.D.), who lived in the first decades of the Sung dynasty; but it is clear that the building of the pagoda occupied several years, for one of the bricks bears the period Ta Chung (*i.e.*, 1008).

Owing to its difficulties of communication with the rest of China, the great province of Szechwan was forced to be, in the main, self-supporting; and doubtless most of the old pottery found there is of local make. It is called *Shu yao*, *Shu* being another name for Szechwan. There was at least one pottery of the province during the T'ang dynasty important enough to be celebrated in song, viz., the famous Ta-yi ware named in a poem by Tu Fu in the following terms: "The ware (*tz'ŭ*) baked at Ta-yi is light but strong. It gives out, when struck, a sound like the plaintive note of the Chin-ch'êng jade. The white bowls of your Excellency surpass the frost and snow. In pity hasten to send one to the pavilion of my studies."

Ta-yi is situated about twenty-five miles west of Chengtu, and it is certain that the potting industry there survived into the Sung period. What more likely than that the Chinese officials would place in the foundations of their pagoda a box of the best local ware? This granted, it will not be imposing too great a strain on the reader's credulity if we ask him to believe that this interesting box is an actual specimen from the Ta-yi kilns.

THREE ASPECTS OF ART
BY HUBERT WALEY

I—THE PSYCHOLOGY OF INSPIRATION

THIS series of three articles is an attempt to construct the skeleton of an æsthetic system from three preliminary assumptions:

1. That the creation of Art consists in imposing upon matter form possessing some analogy with the artist's mind.

2. That æsthetic pleasure consists in an instinctive apprehension of this analogy.

3. That the creative and receptive processes both require a temporary diminution of rational activity in the mind.

We will at once renounce any hope of shedding clear light on the nature of the analogy in question. We lack too completely precise knowledge of that which we call mind, on the one hand, and on the other of those qualities which constitute significance of form in a work of art. But this very limitation of contemporary thought should counteract scepticism. Where we know so little, disbelief is as misplaced as dogma.

Assuming, then, the possibility of a cryptic correspondence between a certain individual mind and a certain arrangement of form or sound, let us attempt to elucidate the psychology of inspiration. I think we can only do this by first examining the better understood process of normal perception. In normal perception I see a shape, or hear a sound, and my perception results in a state of mind. If my state of mind results in its turn in an action, then one of those simple cycles will have been accomplished which constitute the bulk of our experience. We see a snake, are frightened, and run away; or hear

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a joke, are amused, and laugh. The extent to which the emotion is merely the sensation of running away or laughing, need not, I think, detain us here.

We can picture these cycles as a stream of impulses flowing from the outer world into the body, thence into the mind, and back again through the body, as actions, into the outer world. But there are occasions on which the direction of this flow is reversed. The emotions fail, for various reasons, to find an outlet in action and overflow in the opposite direction; that is to say, they materialize themselves by projecting images upon the screen of consciousness. The musician finds himself obsessed by certain sounds, and the plastic artist by certain shapes, towards the extrication and recording of which each feels impelled by an impulse which he will generally describe as the desire for self-expression.

The idiosyncrasies of artists, and their peculiar attitude to life, sometimes derided as affectation, may be due to an instinctive preservation of conditions favourable to this backward flow of the current,—conditions, that is to say, in which intellectual activity and the forward flow of the current of consciousness are diminished. It is a curious fact that certain forms of madness may set up this condition and produce a craving for artistic expression, from which the patient was quite exempt when sane. I suggest that self-hypnotism plays a more important part than is commonly recognized in the psychology of inspiration.

Now, these conditions are clearly similar to those of dream-vision. It is now generally assumed that the main contents of the dream-world are symbols flashed upon the screen by what one might term a congested complex—a complex, that is, in which more energy exists than can be drained off in practical activity.

The link between the symbol and that which it represents is often very obscure, but the analogy between the two generally seems to rest upon something comparatively permanent and universal, not merely upon chance incidents in the life-history of the individual. This much, at any rate, may be deduced from the existence of a sort of universal currency in dream-symbols. There has recently arisen a tendency to regard the symbolism of dreams, poetry, and plastic art as almost identical in nature. In as far as this attitude offers us a clear definition of inspiration—the spontaneous functioning of symbolism in the mind—it constitutes an advance on earlier æsthetics. I suspect, however, that it will ultimately be found possible to distinguish clearly between the essential nature of these three classes.

One objection to their fusion is that it seems generally to be assumed that the analogy between the dream-symbol and that which it represents is, however obscure, yet more or less within the scope of contemporary understanding. But any explanation of art-symbolism which takes for granted that its roots strike no deeper than the present range of intellectual knowledge, tends to exclude music from its æsthetic system. In music, the analogy between the material sound and the mental state clearly rests upon facts of which the intellect is almost wholly unaware. Introspection suggests strongly that music and plastic art produce a similar effect upon the mind—that is to say that the interpretation of plastic symbolism resembles the interpretation of sound-symbolism. Why, then, attribute to them a wholly different mechanism? Yet this will inevitably be the result of a tendency to over-simplify the problem of plastic symbolism. The cause of this tendency may perhaps be traced back to a tendency to over-simplify the mental processes involved in the normal mechanism of sight. Our casual impression might suggest that to see the moon, for example, is a perfectly simple process, incapable of further analysis. But reflection will enable us to analyse the act into at least three stages.

First, there is simple awareness of the sense-impressions which the moon's image propagates in the mind—yellowness, size, shape, and such other simple abstractions as may reasonably be supposed to be elements out of which perception is elaborated.

To use a phrase recently in fashion, we are still seeing the moon as "Pure Form." Very young animals and the simplest sight-possessing organisms probably do not progress far beyond the first stage.

But in the intellectually developed organism a second stage supervenes during which each element conjures up in the mind associated concepts, and the intellectual level of mind begins to come into play, as arbitrating the claims of these concepts to be the concepts of the real object from which the sense-impression emanates. Thus, the colour of the moon will evoke all concepts associated with a similar colour-impression, e.g., stars, gas-jets, and other luminous yellow objects. Its shape will evoke all concepts associated with a similar shape-impression; its situation in the field of vision also perhaps functions similarly, and so forth with a series of qualities in an ascending scale of complexity, until a sufficiently frequent recurrence of the same concept in the various contexts checks the process by giving sanction to the judgment—"this is the moon." This final stage is the only one for which the intellectual level has any use, and the two previous

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stages pass too rapidly to leave much trace in conscious memory.

Nevertheless, some level of the mind takes an imprint of their passage and the original pure sense-impression and the subsequent rejected associations (or, if the term is preferred, explanations) may be regarded as by-products of conceptual vision.

Now, I suggest that the symbolism of poetry and dreams is derived from traces of the second stage—the stage of rejected explanations, while the symbolism of plastic art is derived from traces of the first—the stage of primary plastic qualities. The poetic symbol is thus linked to the state of mind circuitously via the world of intellectual concepts and real objects, the first link in its connexion being the fact that it shares some quality with a relevant real object. The plastic symbol possesses a shorter and, as we have already admitted, utterly incomprehensible link.

The primary sense data thus become the starting-point for two opposite excursions; you can either proceed inwards, like the artist, and say that certain qualities in them find an echo in your mind and would make very suitable symbols for expressing it, or outwards, like the normal man, and attempt to trace them to their external source.

The poet occupies an intermediate position. The direction of his mental process is primarily outwards, but having pushed his inquiry so far as "what are the external objects which these qualities evoke in my mind?" he turns inward again to the value of these objects as symbols, instead of proceeding, like the practical man, to narrow down his recognition of the actual object to its most precise point. (In as far, however, as he deals with sound as pure form he shares the privileges of the musician, whose art seems theoretically independent of impressions received from external stimuli.)

The abstract nature of the plastic artist's inspiration is further obscured by the changes which it undergoes before it reaches a level of consciousness open to introspection. Interest in abstruse plastic qualities generally becomes in actual practice interest in concrete examples of them. Moreover, at this stage the desire of the artist to externalize his obsessions leads to the fusion of his symbolic impulse with the distinct one of the copyist who makes a convenient record of that which would otherwise be inaccessible or transitory. But the consideration of that which he produces, as distinct from the psychological causes originating his production, are reserved for separate treatment in the next article.

It will, perhaps, have occurred to the reader that I have rather arbitrarily simplified my problem by treating expression of transient emotion as synonymous with expression of fundamental individuality. I fear, however, that the scope of these articles excludes a detailed defence on this point.

REVIEWS

Sir Thomas Browne: his Skull, Portraits, and Ancestry. By MIRIAM L. TILDESLEY, with an introductory note by SIR ARTHUR KEITH, M.D., F.R.S., and a report on the endocranial cast by PROFESSOR G. ELLIOT SMITH, M.D., F.R.S. Pp. iv + 76 + 35 pl. and a pedigree. Reprinted from *Biometrika*, Vol. XV, and issued to subscribers only. (Batsford.)

Some eighty-three years ago the skull of Sir Thomas Browne, author of *Religio Medici*, was removed from the coffin in which it had been placed in 1682; and a couple of years ago it was decided to again bury it in the church of St. Peter Mancroft, in Norwich. Before this was done, however, the skull was sent to the Royal College of Surgeons that an exact and permanent record might be made of its form and features. Sir Arthur Keith, conservator of the College Museum, undertook the work, and he secured the co-operation of Miss Tildesley, a research worker attached to the Museum who had been trained in the Biometric Laboratory of University College, London. Miss Tildesley's original share in the work was the collection and collation of facts relating to the portraits of Sir Thomas Browne, but eventually the long and serious illness of Sir Arthur Keith compelled him to forgo his share and hand the entire task over to her. This he generously says was a blessing in disguise to the readers of her monograph, in which she manifests "an ability for research of a very high order" and "pursues the truth with a restless and logical diligence." Coming from such a source this is praise indeed; but it is none too high.

The object of Miss Tildesley's research is scientific rather than artistic, so that primarily her work hardly comes within the scope of this magazine. But for the attainment of her object it was necessary to make a detailed study of the portraits of the great Norwich physician, and that is where her work becomes of interest and importance to us.

The skull alone, Miss Tildesley points out, "cannot tell us all we wish about the living head, but the skull and the portraits together can do much." She therefore (1) studied and sifted out all existing portraits, and therein showed quite remarkable power of criticism; (2) examined and established beyond reasonable doubt the authenticity of the skull; (3) compared the skull and the portraits, four in number, which had survived her

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sifting process; and (4) determined which of them conformed "most closely to the details which the skull revealed. It is these portraits," she adds, "which will presumably portray most truthfully those details which [the skull] cannot give us." Of the portraits of Sir Thomas Browne two survive the rigorous tests applied by Miss Tildesley, the portrait in the vestry of St. Peter Mancroft, Norwich, and a miniature in the collection of the Duke of Buccleuch. Of these two, she surmises that the Norwich portrait is most like its subject in the shape of the nose; that the miniature gives the truest indication of the slope of the forehead; that both are truthful in the temporal region of the brow [p. 54]; and that both "are as close to the form that in life draped the skull as we can reasonably expect such portraits to be [p. 68].

From the scientific point of view, Miss Tildesley is of opinion that "Sir Thomas Browne's skull supports the conclusion that the correlation of superficial head and brain characters with mentality is so low as to provide no basis for any prognosis of value." That is beyond our scope. What does concern us is her demonstration of the value of a comparison between skull and portraits: that might be utilized for the solution of interesting problems, those in connexion with Shakespeare for example, and incidentally in some cases it might lead to new moves in the interesting game of attributions. The difficulty lies in the getting of the skulls. E. B.

Royal Commission on Historical Monuments (England). An Inventory of the Historical Monuments in Essex. Vol. III. 274 pp. fully ill. + frontispiece and map. (H.M. Stationery Office.) £2 1s. 0d. post free.

Of the Inventory ordered by Royal Commission dated October 28, 1908, none of the volumes dealing with English counties, except Hertfordshire, Buckinghamshire, and Essex has as yet appeared, and it has been computed that, at the present rate of progress, it will take to complete the series quite sixty years, by which time so many changes must inevitably have taken place that the information contained in all the earlier volumes will have become obsolete, and the work, if it is to be of any practical service, will have to be re-written to bring it up-to-date. It is to be hoped that this gloomy forecast may prove to be ultra-pessimistic. It is much to be regretted, however, that so admirable an undertaking cannot be pressed forward with greater dispatch.

The latest volume issued completes the description of Essex, of which it forms the third part. It comprises the north-east division of the county, that is the district which lies between the Stour on the north and the Blackwater on the south, and is bordered on the west by an irregular loop stretching from Sudbury at the top, via Braintree to Maldon at the southern extremity.

The fact that the present volume comprises Colchester, rich storehouse of antiquities, is alone sufficient to assure its value and importance. Other places of more than ordinary interest are Copford Church, with its apse adorned with mural paintings of the middle of the twelfth century; St. Osyth's Priory; and the Halls of Tolleshunt D'Arcy and Layer Marney.

Among problems for which the compilers offer no solution is the purpose of the moulded beam which formerly spanned the middle of the chancel at St. Martin's, Colchester. Only the cut-off stumps of this beam survive. Somewhat similar beam-ends occur in the Kentish church of Postling, where their situation seems to suggest that they must have been intended to support the Lenten veil.

One regrettable change for the worse has been introduced since the appearance of the first volume of Essex. The plates in Volumes II and III are printed back to back, on both sides of the paper. This plan implies a considerable amount of dislocation, many of the illustrations being thus unduly separated from the text to which they belong. In books of reference it is a first requisite that illustrations and text should be in close juxtaposition, that the student may not have to hunt hither and thither for elusive and scattered portions of one and the same subject. Again, in some instances the English might be improved by revision. For instance, on p. 117, Paycock's House at Great Coggeshall is described as "a richly ornamented merchant's house."

But after these blemishes have been mentioned, nothing remains but praise for this excellent work. The amount of laborious research involved, and of sifting and condensing the material when amassed, is enormous; and the methodical form in which the thousand and one details are tabulated and set forth could scarcely be surpassed. A. V.

European Hand Firearms. By HERBERT J. JACKSON. With a treatise on Scottish Hand Firearms by CHARLES E. WHITELAW. xiv + 108 pp + lxiii pl. and viii pl. (Philip Lee Warner taken over by Martin Hopkinson & Co., Ltd.) £4 4s.

This volume consists of two books that have little in common except the subject and the cover that binds them. The transition from matchlock to wheel-lock, snaphaunce to flintlock, and thence to the percussion system is never easy to follow. Mr. Jackson's statement (p. 11) that the period "during which the snaphaunce lock was in favour is a short one," is flatly contradicted by his colleague, who refers (pp. 60-3) to dated specimens of the earlier form covering the period 1598-1686, and of the later snaphaunce from 1647 to 1702. Mr. Jackson supplies neither diagrams, bibliography nor index, and the bare list of makers' names (chapter iv) is of little use for any purpose, since no attempt has been made

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either to differentiate between those of England and Scotland or of London and Birmingham, or to supply working dates. Doubtless most of the sixty-three well-illustrated examples were in the author's collection, but since this was dispersed at Sotheby's, there is not a single object which the reader is now able to consult. Mr. Jackson seeks, on the authority of a single specimen, to antedate the discovery of the percussion lock by nearly a hundred years and to give it to a Spaniard whose very name he has been unable to trace, whereas Mr. Whitelaw gives the invention of the percussion lock to Forsyth, without any hesitation whatever.

Mr. Whitelaw successfully classifies a large number of facts showing, e.g., that signatures on Scottish firearms are those of makers working in the Eastern seaboard towns, that the type was probably evolved from imported Dutch pieces, and that the outstanding feature of Scottish weapons is the use of metal in the stock. The illustrations, chiefly of pieces in Scottish museums, are well chosen, the diagrams of the snaphaunce and the flintlock clear and detailed. The list of Scottish makers is admirable, and one hopes that owners will supply further particulars to Mr. Whitelaw. This treatise might usefully be re-issued separately, in less elegant form, at one-eighth of the price. S. J. C.

Deutsche Porzellanfiguren des XVIII Jahrhunderts. By MAX SAUERLANDT. Pp. lvi + 140 + 116 ill. Cologne (Marcan-Block-Verlag).

More than fifteen years ago the late Dr. Justus von Brinckmann lectured in Hamburg to an audience, of which the reviewer was one, on the æsthetic qualities of the German porcelain figures of the eighteenth century. Since that time the history of the various factories has been traced by a host of specialists, and the successor of Dr. Brinckmann in the direction of the wonderful museum which he founded, Dr. Max Sauerlandt, now gathers together their findings in a critical study of extraordinary interest. He makes clear the importance of these small works in porcelain as a body of achievement constituting a new branch of plastic art in which the buoyant and optimistic vitality of the eighteenth century found its most fitting visible expression. It is now generally recognized that porcelain in the distinctive form which it took in Europe—utterly different from the grave serenity of the Chinese—was the creation of a Saxon artist, the great Kündler, who as modeller to the Meissen factory, appointed by Augustus the Strong in 1731, set the stamp of his genius on the material invented twenty years earlier by Böttcher. His influence remained dominant in the porcelain factories not only of Germany but of England and other countries as well—and herein lies the interest for English collectors of Dr. Sauerlandt's book—until neo-classicism robbed porcelain of its chief merits, depriving it not only of enamel colouring (an enhancement which, it is true, too often became a hindrance in unskilful hands) but even of the luminous beauties of glaze.

All this and more is pointed out in Dr. Sauerlandt's work. He throws light on many aspects of the subject which have hitherto escaped attention. He shows, for instance, how, to be successful, the modeller must in shaping the dull clay *maquette* take into account the glancing reflections by which every line of his composition will be affected when carried out in a white body coated with a brilliant glaze. He traces also, in a survey that argues a close and careful observation, the development of the use of colours in the decoration, showing how from their tones and combinations alone a practised eye can range in chronological order the figures on which they occur.

The 116 illustrations, drawn from all the German factories of the period, will show the extraordinary diversity of the material. A few trivialities have been included, doubtless for the sake of completeness, but many of the subjects establish beyond question the right of porcelain figures to be taken seriously as a branch of plastic art. B. R.

MONTHLY CHRONICLE

"SOME UNKNOWN VENETIAN DRAWINGS IN THE ALBERTINA."—Dr. von der Bercken draws my attention to the fact that the Tintoretto I published here in July is the sketch for a picture by Tintoretto, privately owned in Milan. (Published, with three others, by Hadeln: *Zeitschrift für bildende Kunst*, January, 1921.) The compositions exactly correspond, though details differ, e.g., the hands of all the figures, the Madonna's garments, and the Child's body, which is covered in the picture. Tintoretto sketches corresponding with large picture compositions are rare. Baron von Hadeln knows only of four, (*Handzeichnungen des G. Tintoretto*, p. 31), and this increases the interest of the discovery.

Among the Louvre drawings copied by Watteau in the Crozat collection is one after Titian (acquired Albertina, reproduced BUR. MAG., April, 1923). Gronau published this Watteau (*Gaz. des Beaux-Arts*, 1894, No. 73, p. 333). It is practically identical with the Albertina drawing. The connexion between a newly discovered Titian and a Watteau study is very interesting. LILI FRÖHLICH-BUME

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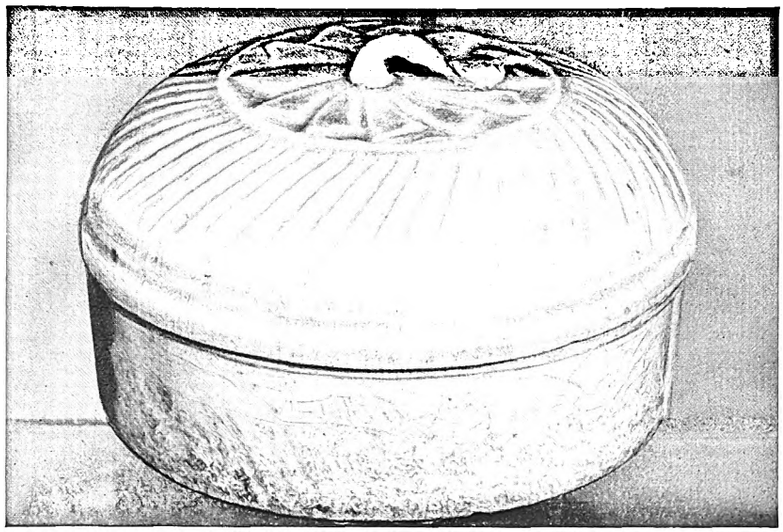

Box in white porcellaneous ware, glazed. Chinese, late 10th or early 11th century. (British Museum)
A " Ta-yi " Box

A, B

C

D, E

F

A—Irish glass engraved with portrait of Dean Swift. Mid-18th century. *B*—Royal oak goblet. Soda glass, dated 1663. Probably English. *C*—Wine glass in " glass of lead." 17th century. *D*—Covered goblet, showing Venetian influence. 17th century. *E*—Posset-bowl and cover. Perhaps Bristol. Late 17th or early 18th century. *F*—Sweetmeat stand. Probably 17th century. (Loan Exhibition at the Victoria and Albert Museum)
Monthly Chronicle : Bles Collection of English and Irish Glass

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THE BLES COLLECTION OF ENGLISH AND IRISH GLASS.—The collection of English and Irish glass, lent by Mr. Joseph Bles to the Victoria and Albert Museum and now exhibited in the Loan Court, affords an excellent opportunity for students and collectors to examine the variety and range of the art of glass-making in England. The collection is particularly rich in glasses of individual interest, and every piece included may be said to illustrate a different aspect of the development of the craft.

The first glass in historical importance and in technical interest is the famous Royal Oak goblet [PLATE B]. It is made of "soda" glass of a pale olive green colour, and only weighs three ounces. On the front is a vignette of Charles II in the oak-tree, inscribed "ROYAL OAK"; at the sides are portraits of Charles II and Katherine of Braganza; and at the back, the Royal Arms and the date 1663—all etched with a diamond point. Hartshorne[1] describes the engraving as "probably by a Dutch artist," but the probabilities are all the other way: there is nothing characteristically Dutch about the decorative motives, and the lettering is quite definitely English in formation. It is interesting to compare its shape with the much discussed Verzelini glasses of some eighty years earlier, which, though they may well be of English manufacture, are slavish copies of Venetian models; in the Royal Oak goblet, however, there are elements which are undoubtedly English, such as the straight-sided bowl. All these details are of some importance: we know from contemporary records that an active production of glass "in the Venetian manner" went on in England during the seventeenth century, but with the possible exception of this goblet, and of three or four glasses of about the same date bearing the seal of Ravenscroft, no authenticated specimens can be definitely assigned to this country. Undoubtedly a good number of such glasses do exist, but they are usually classified as imports from Venice. This timidity is excusable because glass is the most difficult material in the whole range of applied art to identify on its merits as material or "metal." To establish the definite origin of this early glass would, therefore, give us a *point de repère* of considerable value.

It is, as in many such cases, a question of probabilities. The shape is not Venetian; the "metal" is not Venetian. The shape and the "metal" point to the seventeenth century, and, therefore, we may assume the contemporaneity of the engraving. The year 1663 falls within the period of the patent held by the Duke of Buckingham for making "Christall, with a Clause therein for the sole making of Lookinge Glasse Plates, Glasses for Coaches and other Glasse Plates."[2] The Royal Oak goblet is of the material then called crystal, and the suggestion is that it was made at the Duke of Buckingham's glasshouse at Greenwich in honour of the marriage of Charles II and Katherine of Braganza. Hartshorne even goes on in his picturesque manner to suggest that "a slight stretch of imagination might figure it as forming for a time an ornament of one of the cabinets in 'that glorious gallery' at Whitehall."[3] The evidence, it must be admitted, is not documentary to the complete satisfaction of an archæologist; but it is convincing enough for practical purposes, and on that basis is of considerable use in elucidating the still unexplored field of seventeenth century English glass. It is this early field that now yields most interest to the student of the subject, and if more attention is given to the subject, it may be possible to construct a full chain of the development of glass-making during the seventeenth century.

There are several glasses in the Bles collection that may be ascribed to the seventeenth century. One is the wine-glass in "glass of lead" [PLATE C]. It is obviously a close copy in the English metal of one of John Greene's designs.[4] A detail worth mentioning, as characteristic of the early glass of lead, is a slight streakiness in the actual composition of the "metal." Another early piece is the covered goblet, on PLATE D. Strong Venetian influence is seen in the general build of the glass and particularly in the hollow knop stem and in the notched ribs on the bowl. In forms other than drinking glasses there are several notable and early examples. The sweetmeat stand on PLATE F is a beautiful piece of craftsmanship, which, judging from the quality of its "metal" and the skilful use of prunts and loops, must fall within the seventeenth century. The posset-bowl and cover on PLATE E is perhaps the noblest and is certainly one of the rarest pieces of glass in the collection. The trailed and moulded decoration, a method peculiarly appropriate to glass as a material, is here used with quite splendid effect. In pottery this type of posset-bowl would belong to the seventeenth or early eighteenth century, and there is no reason for ascribing a later date to the glass. The crown on the lid is reminiscent of Bristol delft, and if we may assume a local influence, this

[1] *Old English Glasses*, by Albert Hartshorne, 1897; p. 225.

[2] See Hartshorne, Appendix, p. 437, where the original document is quoted.

[3] Subsequently the glass, according to Hartshorne, appears to have been in the family of Grenville of Stowe, Morwenstow, Cornwall. "It came into the possession of the late masterful parish priest, the Rev. R. G. Hawker; from his niece it passed, in 1860, to Mr. J. Singer; and in 1863 to the present owner, Mr. Henry Festing."

[4] Compare, for example, the design reproduced in Hartshorne, Fig. 159.

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piece may be a product of the Bristol glass-houses.

Stress has been laid on a few early and somewhat unusual specimens, but the bulk of the collection consists of a very representative series of eighteenth century wine-glasses, illustrating the use of various modes of decoration, such as stems enclosing air, opaque and coloured twists, engraved and enamelled bowls, Irish cut glass, and even Bristol opaque glass painted in enamel colours. Among the engraved glasses are several unique Jacobite glasses, including the celebrated "Revirescit" glass mentioned by Sir John Risley in the BURLINGTON MAGAZINE of June, 1920. A curious glass is shown on PLATE A; it is engraved with a portrait of Dean Swift, and inscribed on the reverse: "Memoria in Eterna, DIVINE, AUTHOR, WIT, Obiit 1745." It has a history showing it to have been in the possession of various Irish families for many years, and is undoubtedly an Irish glass of the middle of the eighteenth century.

HERBERT READ

ANCIENT JADE AT MESSRS. YAMANAKA'S.—Æsthetically, this exhibition will give a pleasant shock to almost everyone. To the art lover who has not specialized on the Far East, the mention of Chinese jade cannot help suggesting a vision of noble material tortured into trivial forms. Here he will find dignity, reticence, and a surprising beauty of colour (which, by the way, can only be appreciated by daylight).

Jade is a precious mineral, and the carver should remember that his business is not to give an exhibition of skill, but to show off his material; this is admirably done by the older craftsmen, who confined themselves, on the whole, to simple ritual shapes and undisturbed surfaces, which well exhibit the astonishingly varied range of dark greens, oranges, reds, and yellows characteristic of the Chou ritual jades. The rich dignity of the full, glowing colours is a relief after the somewhat monotonous emerald green, mutton fat, and moss green of later jades from the mines which were so industriously worked in the eighteenth and nineteenth centuries.

Again, there is a hard brightness about even the best jade of later times, an appearance of opulence and glitter (partly, perhaps, due to association), which is absent in this exhibition. This old jade never gives the appearance of a mechanically produced surface, the reason being that old jade is usually derived from river boulders, and is mineralogically much less pure than the later stones from mines; there are, consequently, soft places in it where it is mixed with other minerals, and it will not take so high a polish, nor is it so transparent. Again, the chief beauty of jade and its great peculiarity as a mineral, namely, its fibrous character, is accentuated in these specimens. Boulder jade and surface jade as opposed to that excavated from deeper strata was exclusively the medium of the early carvers. It has been exposed, often before carving and subsequent burial, to atmospheric action, to surface corrosion, and above all to staining. Ferruginous matter, infiltrating gradually through the fibrous mass, accentuates the fibrous structure by colouring the minute interstices of the mineral. Hence, if held to the light, it often seems full of red veins. Another satisfactory feature of these pieces is their authenticity. They all carry conviction. Tomb jade and boulder jade of ancient appearance was carved for the Emperor Kien-Lung (so Bushell records) into archaistic forms, but this work was not intended to deceive, and certainly does not succeed in reproducing the stateliness and vigour of early forms.

A piece like No. 33 carries, artistically, complete conviction; but this conviction can be confirmed by the chemist and the archæologist. This gives it a very high importance. Another piece of great charm is the little vessel, so reminiscent of a wash-tub (No. 14). The surface suggests an early origin: it seems to show, as few of the other pieces do, a difficulty in dealing with the hard material, and may be much older than the catalogue suggests. One need not be so sceptical about the age of jade as about, to take a single example, early Chinese paintings.

To begin with, the age of tomb objects is capable of archæological and chemical proof, which is much more difficult with pictures. We know so few genuine specimens of early painting that other more durable materials acquire added interest. Consequently this, the first exhibition of jade in London to be confined entirely to specimens previous to the eighteenth century, and almost all of Sung date or earlier, is very welcome just now. Though the exhibition is now officially over, almost all the pieces can still be seen by request.

A few famous pieces from private collections were shown at the Burlington Fine Arts Club in 1915; but this exhibition contains specimens of equal importance, and more of them. There was nothing in 1915 that can be compared with No. 17, a noble slab of golden orange jade of enormous size in the form of a fish-like monster. This piece is sensational. It seems to exude magic influences; power goes forth from it. In the hands of a priest, wielded with dignified gestures at some strange ceremony, what awe it would inspire, what mysterious beauty it would impart to the rites which centred

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round it!

The catalogue, couched in delightful Japanese English, is more sound and more modest than one would have expected, and is well illustrated. The reference to "ovaltine ornaments," on No. 17, will amuse invalids and psychologists. Of many important pieces, No. 45 is especially interesting: there is a similar piece in the British Museum; Nos. 44 and 46 are other notable pieces of carving. These pieces are rightly ascribed to the Sung period; but they may be earlier. No. 57 is, I feel, a doubtful piece, almost the only one in the exhibition; but, in spite of its elaboration, I am inclined to think it early.

No. 63 is a particularly satisfactory piece to hold; it is evidently intentionally shaped to fit the hand. No. 59 is a very rare and beautiful example of the bronze form really well applied to jade—the inside is especially beautiful with its smoothly rounded contours.

The only wrongly catalogued piece is No. 42, which is probably not jade, but steatite. As such it is of equal, if not greater, interest. It is the only dated piece in the exhibition, and is a convincing example of the best Wei dynasty art in miniature. The large writing tablet, No. 13, is of exceptional size and interest. The shape is probably derived from that of a wooden tablet, the holes being for stringing such tablets together.

Nos. 1, 2, 3, 4 and 5 are all remarkable for colour. Nos. 53 and 50 are also specially good.

I have not touched on the folk-lore aspect of early jades. We hope for information on this point from Dame Una Pope-Hennessy's forthcoming book.

JEWISH ART.—It was an excellent idea on the part of the trustees of that worthiest of art institutions, the Whitechapel Art Gallery, to house an exhibition of Jewish art. Few modern exhibitions are without some contributions from Jewish art, but until now we have not seen that art by itself and as a whole. I suppose that not so very many years ago an outburst of indignation would have greeted such a proposal. Now most of us count Jews in the number of our friends and are so accustomed to see Jewish art of all kinds mingling with our own that we are in danger of forgetting that it exists as such, that ubiquity does not necessarily imply lack of character, and that there is a Jewish problem for art as well as for sociology.

Therefore it is not surprising that one was first of all impressed at Whitechapel by the number and variety of the exhibits. After an hour's experience of these one could not fail to realize that there are two or three really robust and healthy Jewish artists behind whom trail processions of the halt, the lame and the blind. They trail behind in the sense that they are comparatively deficient in sensibility, though many are most fortunately equipped technically, rather than in the sense that they attempt to emulate the strong men of their own race. Indeed, there is among these Jews far less aping of each other than there is among the Christians—or whatever we call ourselves. Take Mr. Mark Gertler, an artist who, though he is almost painfully lacking in inventiveness, has gradually elaborated a technique so beautifully adapted to express the seemingly immutable images of his mind that he has the aspect of a highly original worker. He shows us at Whitechapel several of his best things, especially that most austere and complete of still lifes, *The Mantelpiece* (82), once seen at the Goupil Gallery. And yet I did not see a single work by a lesser compatriot showing the least trace of Mr. Gertler's influence. This may or may not be a compliment to Mr. Gertler, but considering how strangely personal his workmanship is, and how dreadful it would be to have a minor Mr. Gertler, it is certainly a mark of wisdom on the brow of the Jewish artist as we see him at Whitechapel. Again, a bust by Mr. Epstein, so triumphantly clever as craftsmanship that it seems to lie in wait there like *La belle dame sans merci*, ready to lure on intrepid youth to destruction, is surrounded by the works of other sculptors having talent as considerable as Prof. Glicenstein and as inconsiderable as most of the others, and not one piece shows to any marked extent Mr. Epstein's influence.

I do not think I am mistaken in believing that most people think the opposite to be true—that Jewish fraternity demands of its geniuses the duty of offering their brains to be picked by all and sundry, so that in the end Jews come to paint together, in droves, as it were, and consequently that to see one Jewish picture is to see them all. But those who would have us believe that "Big Jews have little Jews, And . . ." were never more mistaken. On the contrary it seems that it is our own pigmies who copy the Jewish supermen and their pigmies who copy our supermen. Almost any thorough-paced modern exhibition will include works more or less after Mr. Epstein, Prof. Glicenstein, Mr. Gertler, Mr. Lucien Pissarro (who shows several good landscapes), Mr. Meninsky or Mr. William Rothenstein, who are both absent. And this exhibition includes whole battalions of pictures that might have been done in "a well-known studio" either in Kensington, Chelsea or Fitzroy Street.

After these two classes have been accounted for there remains a residue which might justly be regarded as peculiarly Jewish. These pictures are nothing if not modern, in the sense of shunning such conventionalities as are commonly used

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to gratify and regratify the large mass of picture viewers, but they show how persistently the Jew turns to Thought for inspiration. He is not, like the Cubist, satisfied with arrangements of form, colour and texture; nor is he, like the Academical, content to observe and to describe exactly the visible world. His pictures are full of ideas, of literary concepts. He is at his worst when he tries to be quite abstract (though a little etching of a man on a stair (32), by Mr. Bomberg, seems to give the lie to that). He is at his best when he uses natural appearances to embody a philosophical idea. Jewish art is therefore apt to degenerate into melodrama. Mr. Jacob Kramer, in his *Drawing of a Head* (45), reminds me of a very bad music hall actor I once saw who imitated Henry Irving in "The Bells" by going into what seemed to be a real fit, foam at the mouth and all. This sort of stuff is of course no good, because each time one sees it the effect lessens, whereas the opposite should be the case in painting. A study of all the typically Jewish art in the exhibition produces an irresistible desire to think of literary figures. If we were to pursue the discussion of this branch of post-Cubism we should find ourselves discussing literature. We should have to deal not with that faint pictorial reflection of Baudelaire that stalks about the drawings of Mr. MacEvoy, but with something more closely closeted, thinner and far more violent, something nearer Poe perhaps. We should find ourselves longing for a touch of Burns, of something closer to rugged nature, or of something conceived in the spirit of Mr. Conrad, something at once freer, and more intimate, something worked out more joyfully, less like a task. As it is, we are struck with a defect in technique which seems to dog the literary painter wherever he occurs—the habit of using dirty colour. How one longs among those greasy, yellow scumbles for some trace, however faint, of Renoir!

I have dwelt, perhaps too much, on the defects of the school. But that is not to deny that, as I have said above, there are several excellent Jewish artists among us to whom these remarks could never apply. Let us hope that a second exhibition of Jewish art will promote a clearer understanding of the aims of these artists. For the present exhibition we are grateful.

THE LONDON GROUP has been accused of pushing its big men down our throats. Lately it has seemed juster to charge it with too great parsimony in that respect. Last exhibition Mr. Duncan Grant and Mr. Gertler showed nothing. Again, except for one drawing by the first artist, they are absent, and Mr. Anrep, Mr. Fry and Mr. Keith Baynes send nothing. Nevertheless, wisdom and taste have seen to it that the walls are not crowded with rubbish. The new-comers have been severely scrutinized and the management have rightly kept a whole wall blank rather than reduce quality. The exhibition includes pictures by the ever brilliant Mr. Sickert, by the most important woman painter in Europe, Mrs. Vanessa Bell, and by Mr. Porter. Mr. Sickert is at his brightest in the *Mdlle. Leagh* (57), a vivid impression of a lady acrobat poised ready to spring into space beneath the canvas roof of a circus tent. What could be happier than the audacity and unexpectedness of the transformation in colour and brushwork in the little isolated figure of the girl, with the consequent suggestion of rapid, dangerous movement? However, had I space to discuss colour I should have to discuss Mrs. Bell's *The Cow Pond* (13); the undisturbed beauty of the colour scheme is as good as anything I have seen in a modern exhibition for many a day. As form it is perfect as far as it goes, but it does not go very far, for it is in Mrs. Bell's two-dimensional mood. For structure we must turn to Mr. Porter, whose *Sussex Landscape* (59) seems to me to be the best design he has yet shown. (How pleasant it is to be able to say that so often of Mr. Porter.) He takes his place with Mr. Fry, Mr. Gertler and Mr. Adeney in that small circle of painters whose great aim it is to take a series of forms seen in sharp perspective and integrate them through colour. In the present picture the tones are built back in so masterly a way that the passage of the eye from foreground to background is accomplished without any sense of impediment and without any need for change of mood. Mr. Seabrooke, thank heaven, has given up his Freudian symbolism and emerges from the fray rather shaken and emaciated. Perhaps next exhibition he will go back to where he started some eighteen months ago. Miss Thérèse Lessore has a most lively tit-bit called *Reading Novels* (38), far gayer than, and at least as intense as, the pictures to which she has accustomed us. Mr. Matthew Smith surpasses himself. His *Nude* (55) more than confirms the promise he held out last time we noticed his work. As for the rest of the exhibition there are the usual interesting contributions from non-members and the usual rubbish from the sentimental section of the elect. R. R. T.

THE EMBROIDERERS' GUILD.—An exhibition of embroidery organized by this society will be opened on Nov. 1 at Messrs. Walker's Gallery. It was not possible for us to see the exhibits at the time of going to press, but the arrangements are certainly promising. Well-known embroiderers like Mrs. Christie, Mrs. Newall, Lady Egerton and Miss Mary Hogarth will contribute; a special feature will be worked designs of a group of modernists, Mrs. Vanessa Bell, Mr. Roger Fry, Mr. Duncan Grant, Mr. Wyndham Tyron. We understand that H. M. the Queen is sending some modern pieces, and that other European queens will contribute to the foreign section.

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Le Combat d'Animaux. Gobelin tapestry woven by Nielson, 1779. 4.39 m. by 4.45 m. (Messrs. Puttick and Simpson's sale) Auctions

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Mr. E. Alfred Jones is compiling notes for an illustrated book on old English and Foreign plate, and would welcome notes and photographs of unusual specimens, especially of foreign plate —French, Spanish, Netherlandish, Italian, Scandinavian, Portuguese, Russian, German, etc. Communications should be sent to Mr. Jones at Tower Hotel, Pwllheli, N. Wales.

LETTERS

"A RENAISSANCE STATUETTE FOR VIENNA."

Sir,—Dr. F. R. Martin's letter in your October number, giving the name of a modern forger for two terra-cotta figures belonging, one to the Berlin Kaiser Friederich Museum, the other to the Staatsmuseum, Vienna (reproduced in your issue for January, 1922), will doubtless lead to the identification of other works by the same hand. I may point at least to one more such. Early in 1921 the Metropolitan Museum of New York acquired a life-size terra-cotta figure of a peculiarly misshapen St. John. The body fronts the spectator, its weight ill-propped on a rigid right leg. The head turns abruptly to the right and is slightly thrown back with a forced twist of the neck, imparting a supercilious expression hardly in keeping with what we know of the character of St. John, to the misshapen face. The action is quite out of key with the immobilized shoulders and torso. The left hand with its raised index finger has recently been attached to the arm : the maker of the statue having left that part fragmented—presumably with an intent to deceive. The reproduction in the Bulletin of the Metropolitan Museum for April, 1921, will, to the unprejudiced, reveal the correspondence between this figure and the three to which Dr. Martin has adverted : all alike, in their imitative character and stylistic deficiency, pointing to one and the same forger. On being shown this St. John, by Mr. Breck, the curator of "Decorative Arts" in the New York Museum, I expressed my opinion that even the conception of the subject was foreign to Siena—the statue being labelled with the name of Vecchietta. I argued that from top to toe, in spirit and substance, this was clearly a modern fake, done in imitation of the works of Minelli that are to be found so plentifully in and round about Padua.

It was indeed somewhat disheartening to note, on my visit to the greater museums of my native land, the absence, in the collection formed by the officials themselves, of any work in sculpture by any of the nominable great masters of the Italian Renaissance. The real Donatellos, Desiderios Minos, Rossellinos, Lauranas, the finer Robbias, the best small bronzes—all had found their American home with the many well-advised and discriminating private collectors; to a large measure in the perfect setting of Mr. Joseph Widener's beautiful house, who, *primus inter omnes*, might be classed with the great collectors of Papal Rome, of Florence in the days of the Medici, of France and England in times when power, wealth and taste chanced not infrequently to be one.

Yours faithfully,
Charles Loeser.

"TWO PICTURES BY DOSSO DOSSI."

Sir,—May I venture to add a note on the article by Dr. Otto Lanz bearing the above heading which appeared in your October issue. I well remember seeing the *St. Jerome*, which is now in his collection, when it was in London some fifteen years ago and was ascribed to Titian. In colour and technical character, as in quality of vision, it agrees so entirely with our *Madonna* (2907), that there can be no reasonable doubt that Dr. Lanz is right in assuming them to be the work of the same painter. But that painter cannot well be Dosso Dossi, whose work from first to last retains the stamp of his Ferrarese origin in its somewhat hard contours, and its general tendency to a coppery tone in the flesh tints. These two pictures, with their remarkable freedom of brush work, their broad liquid technique, and their free renderings of sub-Alpine scenery, belong definitely to the Venetian School and the Venetian territory. Their general scheme of colour, in its opposition of warm white, and soft glowing flesh tints to full rich blue, point definitely to Romanino in the period before his style was fully formed by the sight of Titian's altarpiece of 1522, in the Church of SS. Nazaro e Celso at Brescia. Our altarpiece No. 297, painted in 1525, reflects this Titianic influence strongly, but even there the observer will find sufficient technical correspondence with our *Madonna* (2907) to warrant a connexion of authorship. The fresco in the Castle at Malpaga, showing Christian of Denmark going hunting with Bartolomeo Colleoni, will serve to prove the survival of Romanino's love of galloping horsemen and water and mountains and massive upright trees. Quite recently in the Chillingworth sale (September, 1922), there was sold a *Holy Family* (No. 89), which was technically identical with the two pictures illustrated by Dr. Lanz, and was quite rightly named "Romanino." I cannot in a hasty letter deal with the question in further detail, but may add that the attribution of the National Gallery *Madonna* to Romanino is confirmed by the high authority of Sir Claude Phillips.

I am, Sir, your obedient servant,
Charles Holmes.

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AUCTIONS

MESSRS. PUTTICK AND SIMPSON, 47 Leicester Square, are selling on December 7 two delectable Gobelin tapestries, recently in the collection of Count Scheremistjer. These tapestries belong to a set of four called *Les Nouvelles Indes,* and are after designs by Desportes. The name of the weaver Nielsen appears on the tapestries, which are dated 1774 and 1779 respectively. The *Combat d'Animaux* may be studied by means of the accompanying colour plate. Another version of it has already been reproduced in this magazine (September, 1920) to illustrate an article on the Vienna Tapestry Exhibition. The most casual observer cannot but be amusingly pleased by the charming *chinoiserie* of flamingoes, ibises, parrots, etc., as well as the negro in a prominent position, comprising the subject matter of the other tapestry, *Le Chameau.* The border is formed as a gold picture frame, surmounted in the centre by the Royal Arms of France. The measurement is 14 ft. 5 in. by 12 ft. 3 in. Mention of these tapestries will be found in *Les Livres de Gobelins,* by M. Maurice Fenaille, who states that they formed part of a set of four given to a Russian Grand Duke in 1782.

At the same time Messrs. Puttick and Simpson will sell two remarkable Persian carpets of the seventeenth century, which show bold floral designs that have not yet become niggling through excessive conventionalization. Both these carpets were exhibited in the Franco-British Exhibition of Textiles at the Victoria and Albert Museum, where they received considerable notice. Thus it is not necessary to discuss them further now, except, perhaps, to state that the authorities of the Victoria and Albert Museum do not, apparently, accept the sixteenth century date bestowed on the larger of the two carpets by Dr. F. R. Martin in his "History of Oriental Carpets before 1800." [The sale includes other textiles and objets d'art, among them a 17th century carpet from Asia Minor, reproduced here, Oct. 1920 (p. 203).]

MESSRS. SOTHEBY, WILKINSON AND HODGE, 35 New Bond Street. November 12, and four following days. Engravings, drawings, broadsides, etc., illustrating the topographical, architectural and social history of London and its environs; chiefly the property of the late Sir Ed. Coates, formerly in the J. E. Gardner collection. November 19 and 20. Japanese colour prints, and Chinese and Japanese works of art. The prints range from the primitives of Nishimura Shigenaga to the landscapes of Hiroshige. The Chinese pottery includes examples of T'ang and Sung. November 21 and 22. French line portraits, mainly the work of seventeenth century engravers. Various properties.

MESSRS. GILHOFER AND RANSCHBURG, Bognergasse 2, Vienna. November 20-22. A collection of duplicate engravings from the Albertina. These consist of eighteenth century English and French engravings, a number being by the best engravers, after Reynolds. The collection also includes a fine set of engravings by Francesco Bartolozzi. This sale is one of the most important of its kind in recent years.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

P. M. ALIX. *Brutus.* Colour print after Garnerey.
L. BONNAT. *Self-portrait.* Etching.
J. B. MORRET. *Pius VII.* Colour print after Garnerey.
A. T. STEINLEN. *Le petit sou* and *Lait pur stérilisé.* Two posters.
C. ZIEGLER. *An Horse.* Aquatint after A. Buck.

CERAMICS AND ETHNOGRAPHS.

Goblet of engraved GERMAN glass. Presented by Mrs. Winkworth.
Decanter of purple cut glass, ENGLISH. Presented by H. R. P. Lomas, Esq.
Pepper pot and vinegar bottle, blue cut glass, ENGLISH. Presented by W. W. Winkworth, Esq., M.C.
Mug of blue NEWCASTLE glass. Presented by Mrs. G. H. Joshua.
Late ROMAN amber glass jar in wooden travelling case. Presented by O. C. Raphael, Esq.
Fragments of pottery from Fostat and from a kiln site in Damascus. Presented by O. C. Raphael, Esq.
JAPANESE enamelled pottery box, style of Ninsei. Presented by O. C. Raphael, Esq.
Fragment of pottery from Fostat. Presented by Lord Swaythling.
PERSIAN pottery tile. Presented by M. Georges Tabbagh.
Early PERSIAN pottery bowl. Presented by A. Garabed, Esq.
Bowl of white porcellaneous ware. CHINESE; 9th century. Presented by Captain H. W. Murray.
Two agate ware STAFFORDSHIRE teapots. Presented by B. T. Harland, Esq.
PERSIAN pottery dish from Rhages, with turquoise-blue glaze and engraved designs. Purchased.
White Ming porcelain tea jar and vase with blue designs. SZECHWAN ware. Purchased.

VICTORIA AND ALBERT MUSEUM.

*(Items marked * are not yet on exhibition.)*

ARCHITECTURE AND SCULPTURE.

Ivory statuette of St. Catherine of Siena and St. Dominic. SPANISH; 17th century. Presented by Dr. W. L. Hildburgh, F.S.A.

CERAMICS.

Collection of DUTCH tiles, 16th to 18th centuries, including a picture panel after a design by Utewael, and signed tile-pictures by C. Boumeester and J. Aalmis. Presented by an anonymous donor through the National Art-Collections Fund.
Six panels of stained glass designed by Burne-Jones. Presented by Miss May Morris.

ENGRAVINGS, ILLUSTRATION, AND DESIGN.

*Drawing of a fresco, second half of 15th century, in Hall at Little Hempston, South Devon. Presented by Robert Halls, Esq.
*Map of the Imperial City of Yedo, 1849. Presented by F. Wellesley, Esq., J.P.

METALWORK.

Cast iron Stove-plate, GERMAN; 16th century; and a lead ventilating Quarry, ENGLISH; 18th century. Presented by Captain H. Lyon Thomson, F.S.A.
Repoussé silver Incense Boat. ITALIAN; late 18th century.
Silver Tea-caddy repoussé with *chinoiserie* ornament. By Pierre Gillois. LONDON; 1766-67.
Two Silver-mounted Cocoa-nut bowls. Late 18th century. Presented by Mrs. Elton B. Ede.
Part of a long Tasset with knee-cap, from an ENGLISH 17th century suit of armour. Presented by F. H. Cripps-Day, Esq., through the National Art-Collections Fund.
Group of CHINESE cloisonné and champlevé enamels brought from the Summer Palace in 1857 by General Sotheby of the Rifle Brigade. Presented by Miss C. E. Sotheby.

PAINTINGS.

*H. J. FINN. *The Wedgwood Oven.* Water-colour drawing. Presented by Lord Howard de Walden.
*RONALD GRAY. *Hythe Dockyard.* Water-colour drawing. Presented by A. E. Anderson, Esq.

TEXTILES.

Ceremonial floor-covering of brocade, probably woven at Ahmadabad; about 1850. Presented by Her Majesty the Queen.

WOODWORK.

Carved oak arm-chair, formerly the property of Johnathan Midgley, of Leeds, in the time of James I. Presented by T. Mackenzie Fowler, Esq.

INDIAN SECTION.

A Collection of 30 Trichinopoli tempera-paintings on talc, executed about 1850. Presented by Her Majesty Queen Mary. (Nos. 156 to 185, 1923.)

LIBRARY.

*A copy of the very rare English miniature book: J. Weever; *An Agnus Dei.* Printed at London by Val. Sims for Nicholas Lyng. 1603. Presented by Signora Ada Cardinale.

CIRCULATION DEPARTMENT.

Panel of enamel-painted glass, *Autumn,* DUTCH or FLEMISH; late 16th or early 17th century.
Arm-chair, oak, carved and inlaid, JACOBEAN; about 1630.

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for Connoisseurs

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PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the present month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

BELL.
HOLMES (SIR CHARLES). *The National Gallery: Italian Schools.* (Old Masters and Modern Art.) 256 pp. + 88 col. and other pl. 21s.

BENN, ERNEST.
POPE-HENNESSY (UNA). *Early Chinese Jades.* 150 pp. + 64 pl. £3 13s. 6d.

BRUSSE, ROTTERDAM.
Middelburg. Old Buildings and Houses of the Town of Middelburg. 16 + xlviii pp. of plates.

CAMBRIDGE UNIVERSITY PRESS.
TILLYARD (E. M. W.). *The Hope Vases.* 180 pp. + 43 pl. Limited edition of 250 copies. £4 4s. od.

CRES ET CIE., PARIS.
LE CORBUSIER-SAUGNIER. *Vers une Architecture.* 230 pp. ill. 20 frs.

HOGARTH PRESS.
FRY (ROGER). *A Sampler of Castile.* 75 pp. + 16 pl. Limited edition of 550 copies. 25s.

KIEPENHEVER, POTSDAM.
PFISTER (KURT). *Hieronymus Bosch.* 42 pp. ill. + 45 col. and other pl.; PFISTER (KURT). *Van Gogh sein Werk.* 48 pp. ill. + 47 col. and other pl.

LANE.
ELIE FAURE. *History of Art. Renaissance Art.* Translated by Walter Pach. 402 pp. fully ill. 25s.

LEPLAY HOUSE: WILLIAMS & NORGATE.
BRANFORD (VICTOR). *Science and Sanctity. A Study in the Scientific Approach to Unity.* 253 pp. 10s. 6d.

MACMILLAN.
HOFSTEDE DE GROOT (C.). *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century, based on the work of John Smith.* Vol. VII. Translated and edited by Edward G. Hawke. 503 pp. 31s. 6d.

MARTIN HOPKINSON.
TURNER (J. W. M.). *Venice: Steps of Sta. Maria della Salute with the Dogana. Venice: Sta. Maria della Salute and the Campanile.* Colour prints after drawings in the National Gallery. £1 1s. each; £2 for the two. These two colour prints are the first of a new series, but those responsible for the new productions are experienced in the craft of colour printing. The subjects lend themselves well to reproduction, and the plates promise well of Messrs. Hopkinson's future success.

MEDICI SOCIETY.
VAN DE CAPPELLE (JAN). *A Calm.* Colour print after the painting (No. 258) in the National Gallery. 19 ins. by 19 ins. 30s.
Colour reproductions of paintings with a smooth surface seem to be more successful than those having heavy impasto. This example is a very fair specimen of colour-printing and as such is a valuable addition to the now extensive series of Medici prints after works in the National Gallery.

OXFORD, CLARENDON PRESS.
STRZYGOWSKI (JOSEPH). *Origin of Christian Church Art. New Facts and Principles of Research.* Translated by O. M. Dalton and H. J. Braunholtz. 264 pp. + 47 pl. £2 2s.

SELWYN & BLOUNT.
WHITLAW (ROSA M.) and WYLLIE (W. L.). *Lionel P. Smythe, R.A., R.W.S., His Life and Work.* 241 pp. + 39 pl. 15s.

H.M. STATIONERY OFFICE.
The deputy master and comptroller of the Royal Mint. *Fifty-third Annual Report,* 1922. 135 pp. 5s.

VAN OEST, BRUSSELS.
Ars Asiatica, Vol. V. CŒDÈS (GEORGE). *Bronzes Khmèrs.* 64 pp. + 51 pl.

YALE UNIVERSITY PRESS, HUMPHRY MILFORD.
RICHTER (GISELA M. A.). *The Craft of the Athenian Potter, An investigation of the technique of black-figured and red-figured Athenian vases.* 113 pp. ill. 25s.

WEEKLY.—The Architect, 2861-5.

FORTNIGHTLY.—Beaux-Arts, 17, 18; Der Cicerone, xv, 20, 21.

MONTHLY.—L'Amour de l'Art, iv, 9, 10; The Beacon, iii, 24; Belvedere, iv, 15; The Bulletin of the Cleveland Museum of Art, x, 8, 9; Bulletin of the Metropolitan Museum of Art, xviii, 10, Parts I and II; Bulletin of the Minneapolis Institute of Arts, xii, 7; Dedalo, iv, 4-6; L'Esprit Nouveau, 18, Europe, 10; Gazette des Beaux-Arts, 740; Journal of the Imperial Arts League, 54; Museum of Fine Arts Bulletin, xxi, 127; The Pennsylvania Museum Bulletin, xix, 79, 80; La Revue de l'Art ancien et moderne, xliv, 250.

BI-MONTHLY.—Oud-Holland, xli, 1.

QUARTERLY.—The Antiquaries' Journal, ii, 4; The Print Collector's Quarterly, x, 3.

HALF-YEARLY.—The Architectural Sketch Book.

CATALOGUES AND PAMPHLETS.—Barnard, Tunbridge Wells, *Sir Martin Mar-People. His coller of Esses. Imprinted at London by Richard Ihones,* 1590. Facsimile reproduction, 3s. 6d.; Batsford. Fletcher (Sir Banister), *Architecture and its place in a general education,* 14 pp., 1s.; Foyle. Haslam (W.), *The Library Handbook of Genuine Trade Secrets and Instructions for Cleaning, Repairing, and Restoring Old Manuscripts, Engravings and Books.* 52 pp., 1s. 6d.; *Société des Amis des Musées royaux de l'Etat à Bruxelles;* Victoria and Albert Museum, Department of Engraving, Illustration and Design. *Catalogue of Miniatures, Leaves and Cuttings from Illuminated Manuscripts,* 102 pp. + 25 pl., post free 2s. 1½d.

TRADE LISTS.—Baer, Frankfurt a/M., *Antiquariats katalog,* 692; Baker, Birmingham, *Catalogue,* No. 392; Barnard, Tunbridge Wells, *Illustrated Catalogue of English Books,* No. 139; *Books of To-day,* Nov., 1923; Bottega di Poesia, *Bollettino Bibliografico Mensile,* 5; *The Cambridge Bulletin,* xlvi; Foyle, *Old and Rare Books;* Gilhofer and Ranschburg, Vienna, *Katalog des Kunstfreundes,* 1923; Goldschmidt, *Catalogue II, Rare and Valuable Books,* Gutekunst and Klipstein, Berne, *Alte und Moderne Orginalgraphik,* xiii; Klinkhardt und Biermann, Leipzig, *Katalog;* Maggs Bros., *Catalogue* No. 443; *Miscellanea,* i, 6; Murray, *Quarterly List,* October, 1923; *Norstedts Nyheter,* xiii, 8; Rimell, *General Catalogue* No. 262; Sawyer, *Catalogue* No. LXXI; H.M. Stationery Office, *Monthly Circular.*

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CHRISTMAS BOOKS

Whether it is that our previous notices of Christmas books have acted like anti-dumping tariffs, or whether it is that publishers find the demand declining for this class of printed matter I do not know, but this year we have received considerably fewer examples. But some of those are a good deal better than we have seen for several years. By "Christmas Books" I here mean something different from the usual class of books noticed in literary journals at this time of the year. Christmas books to us are, roughly, illustrated publications that appeal to so much more varied a class of reader than our regular readers, that we do not, except at Christmas, notice them.

Of the books now before us, some of those whose subject is Art are the most depressing. The colour plates in the two series, "Master Painters of the World" and "Gems of Art," do little honour to the publishers (Cassell) and none to the serious art-critics who contribute the text. In the same class are three volumes, on Crome, on Morland and Ibbetson, and on Wilson and Farington, in the "British Artists" series (Philip Allan), and also a volume on Landscape Painting from Giotto to Turner by Mr. C. Lewis Hind in the "Universal Art" series (Chapman and Hall). These are most respectable volumes, and if the publishers cannot precisely be congratulated on the quality of the plates, the books are carefully got up and are in keeping with the solid work performed by the authors.

The Legacy of Rome (Oxford Press), by various authors, is in all respects the best book before us. Completely free from vulgarity and gaudiness, it is at once a scholarly and digestible book, and an excellent gift for any sensible person. The charming series of postcards of miniatures, expressive of Christmas sentiments, issued by the British Museum, are again the best gift for the money we have seen. Many numbers in the series of Christmas cards, and also calendars, issued by the Medici Society, are admirable. Certainly they are the best Christmas cards one can find for sale. Another serious, if rather precious, book is that on Beardsley (Walker), which consists of a series of excellent reproductions of "unknown" drawings by that most influential of young artists. As works of art they vary in quality, but every here and there is something that reminds us of Beardsley at his best.

Among the more orthodox Christmas books we recommend *The Story of my Heart,* by Richard Jefferies, with thirty-six very attractive wood engravings by Mr. Ethelbert White (Duckworth); Keats's *Odes,* decorated with black and white wood engravings, by Miss Vivien Gribble, who, although a little schematic, has improved her style since last Christmas; a volume of delightful *Tales from Timbuktu,* with not unpleasant plates by Mr. Maxwell Armfield (Chatto and Windus). To account for most of the other children's books we should have to suppose that that persistent school of book decorators who used to ape Mr. Rackham and Mr. Dulac have at last replaced their idols by the late Mr. Lovat Fraser. A little apart from all these is *Twenty-four Portraits* (second series), consisting of a series of beautiful reproductions of Mr. William Rothenstein's life-like drawings of interesting people, ranging from Mr. Bertrand Russell and Lord Robert Cecil to Sir Edward Lutyens and the Rt. Hon. H. A. L. Fisher. R. R. T.

BLACK. Baikie (James). *The Bible Story; a connected narrative retold from Holy Scripture.* 472 pp. + 50 col. pl. by J. H. Hartley. 15s. BRITISH MUSEUM. *Miniatures of the Nativity and Epiphany.* Sets B1 and B2, 6 pictorial cards printed in colour, 1s. per set; Set C10, 15 pictorial cards printed in colour, 2s. 6d. per set. CASSELL. Waldram (Beatrice A.). *Greuze,* 1725-1805. 98 pp. + 8 col. pl.; Manson (J. B.). *Rembrandt,* 1607-1669. 90 pp. + 8 col. pl.; Rutter (Frank). *Joshua Reynolds,* 1723-1792. 94 pp. + 8 col. pl.; Dibdin (E. Rimbault). *George Frederick Watts,* 1817-1904. 94 pp. + 8 col. pl. "Gems of Art" Series. 3s. 6d. each. Dibdin (E. Rimbault). *Thomas Gainsborough,* 1727-1788. 168 pp. + 17 col. pl.; Fish (Arthur). *John Everett Millais,* 1829-1896. 170 pp. + 17 col. pl.; Townend (Harry). *J. M. W. Turner,* 1775-1851. 166 pp. + 17 col. pl. "Master Painters of the World" Series. 15s. each. CHAPMAN & HALL. Hind (C. Lewis). *Landscape Painting from Giotto to the Present Day. Vol. I. From Giotto to Turner.* 286 pp. + 91 pl. 25s. CHATTO & WINDUS. Rothenstein (William). *Twenty-four Portraits. With critical appreciations by various hands.* Second series. 52 pp. + 24 pl. Limited edition. 21s. Smedley (Constance). *Tales from Timbuktu.* 180 pp. Ill. by Maxwell Armfield. 7s. 6d. DUCKWORTH. Jefferies (Richard). *The Story of my Heart.* 148 pp. + 36 wood engravings by Ethelbert White. Limited edition of 225 signed copies, 30s.; popular edition, 10s. 6d. Keats (John). *Odes.* Decorated by Vivien Gribble. 20 pp. ill. 2s. 6d. Large paper edition, 10s. 6d. HARRAP. Poe (Edgar Allan). *Tales of Mystery and Imagination.* 384 pp. + 32 pl. (some in colour), by Harry Clarke. 21s. Timlin (William M.). *The Ship that sailed to Mars.* With 48 col. pl. by the author. 42s. MARTIN HOPKINSON. Turner (J. M. W.). No. 1. *Venice: Steps of Sta. Maria della Salute with the Dogana;* No. 2. *Venice: Sta. Maria della Salute and the Campanile.* Colour prints. £1 1s. each (post free £1 1s. 6d.), or £2 the pair (post free £2 0s. 6d.). MEDICI SOCIETY. Meynell (Alice). *Mary, the Mother of Jesus.* 90 pp. + 8 col. pl. by R. Anning Bell. 5s.—Van de Cappelle (Jan). *A Calm.* Reproduction in colour from the picture in the National Gallery. 19 ins. by 19 ins. 30s. *The Medici Christmas Cards and Calendars,* mainly after famous pictures and drawings. Various prices from 3d. to 2s. 6d. OXFORD UNIVERSITY PRESS. *The Legacy of Rome.* Edited by Cyril Bailey. 512 pp. + 76 ill. 8s. 6d. PHILIP ALLAN. Kaines Smith (S. C.). *Crome, with a Note on the Norwich School.* 176 pp. + 8 pl.; Henderson (B. L. K.). *Morland and Ibbetson.* 164 pp. + 8 pl.; Rutter (Frank). *Wilson and Farington.* 158 pp. + 8 pl. "British Artists" Series. 5s. each. SAMPSON LOW. *Gladys Peto's Children's Annual.* 128 pp. ill. + 14 col. pl. 6s. SELWYN & BLOUNT. Bickley (Francis). *The Adventures of Harlequin.* With decorations by John Austen. 120 pp. ill. in col. 7s. 6d.; De Queiroz (Eça). *Perfection.* Translated by Charles Marriott. With decorations by John Austen. 44 pp. ill. 7s. 6d. R. A. WALKER. *Some Unknown Drawings of Aubrey Beardsley.* Collected and annotated by R. A. Walker (Georges Denny).

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The Boatmen. Presumably by Ma Yüan. Painted on silk. 1.77 metres by 0.84 metres. (Mr. George Eumorfopoulos)

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EDITORIAL: *Attendances at Public Art Galleries*

IN our issue for last May, we published in these pages an essay, *con spirito,* from the pen of Mr. Muirhead Bone, dealing with the question of payment for admission to the National Gallery. A chief basis of argument was the number of attendances at the Gallery. But it rather seemed to us at the time that insufficient facts and figures had been collected, and that, in the consequent absence of any standard example, it was difficult to come to a reasonable conclusion on the subject. On the publication of the reports for 1922 of the National Gallery, the National Portrait Gallery, and the National Gallery, Millbank, the question is again being mooted. Rather than publish correspondence expressive of the sentiments of half a dozen of our readers, we have attempted first of all to assemble a few figures representing the public attendances at most of the principal galleries in the country. The Directors have shown themselves eager to supply information and to express to us their views on the wisdom or folly of "pay-days," and some of them have sent us most interesting information and opinions on many points having a bearing on the situation. For these we express our gratitude. We feel that time for consideration is required if this matter, which is undoubtedly interesting a large section of our readers, is to be thoroughly and wisely considered. Therefore we shall here merely offer a little material which appears to have a direct bearing on all the aspects of the subject, and shall refrain, for the present, from drawing inferences. We would, however, urge that large attendances are not necessarily due to a high standard in the artistic sense, or to what is called good management. A moment's thought will convince one that there are many kinds of art galleries appealing in various degrees, and for widely different reasons, to many types of people. The Ashmolean and Fitzwilliam Museums, for instance, differ in essential respects from other less private and popular galleries, and it would be wrong to judge their success only by the number of visitors they attract. Pictures having a sensational history or price will attract more people. If it were put abroad that a given picture had just been dramatically saved from the flames, or that it had just fetched a record price, or that the artist had dropped dead in the act of completing it, the public would flock at once to have a look at it. And the more the Directorate of a gallery caters to such sensationalism or to sentimentality, the greater the crowd of visitors may be presumed to be. We say this not, of course, because we imagine that in fact the galleries with the best attendances are the least "healthy"—a careful analysis of the data before us convinces us that that is not so—but in order to counteract the idea that a small, or even a falling, attendance is necessarily the result of anything like incompetence on the part of the Directorate. At all events, looking at our galleries as they now stand, with all their defects, the desire so enthusiastically expressed by the Directors to increase the inflow of visitors is just and sound; for any pictures are better for the public than none.

We have no desire to start a mere controversy on this subject, but one factor round which storms of words rage, must be brought to light and examined, viz., payment for admission. On that subject the Trustees of the National Portrait Gallery express themselves strongly in their report. They say:

> It was anticipated that, while the receipts from admission fees would probably be doubled, the total number of visitors admitted on these extra paying days—Mondays and Tusdays—[in addition to students' days, Thursdays and Fridays] would be reduced to a fifth of the average of former years; a forecast which, in so far as the experiment has been tested from 1st November, 1922, to 31st March, 1923, has proved correct. . . .
>
> The Trustees have every reason to regret this departure from the previous conditions governing admission to the Gallery, as the attendances for the first ten months of the calendar year 1922 had proved abnormally high, in fact higher than in the corresponding months of any other year except 1896, when the new building was opened, and it was evident that the public were taking an increased interest in the collections. This interest has, however, been sharply checked since November last, and the returns of visitors show that many are deterred from entering who are unwilling or unable to pay the admission fee on these particular days. As the collection is primarily historical and its value mainly educational, it is unfortunate that so serious an impediment as additional paying days should be placed in the way of the ordinary visitor.
>
> The Trustees feel constrained to continue the experiment in deference to the wishes of the Committee on National Expenditure, but they would gladly revoke not only this new order, but also entirely abolish all admission fees to the Gallery, if the Government would assent to the proposal.

It is to be noted that in the case of the National Portrait Gallery, none of the amount raised by the fees is available for purchases of portraits, whereas in the case of the National Gallery, Millbank, and, we understand, the National Gallery, one half of the amount goes to a "grant-in-aid" fund for the purchase of pictures. We quote this passage from the report because it seems accurately to represent the attitude of practically every public gallery Director who has communicated with us, and therefore it is a very relevant factor in the situation. Neither from it, nor from the following figures, shall we draw any conclusions for the present, but we hope that those of our readers who are concerning themselves with the matter will find this necessarily brief summary of value.

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Here, then, are the figures for 1922—later figures in some cases not being available—from London, Edinburgh, and the provinces.

Glasgow	Five galleries combined	1,172,772
	No admission charges.	
Glasgow	Kelvingrove	675,158
	No admission charges.	
London	National Gallery	629,243
	Three free days, four pay days, 6d.	
Birmingham	Museum and Art Gallery	468,366
	No admission charges.	
Manchester	City Art Gall. and Branch Gall.	723,536
	No admission charges.	
Manchester	City Art Gallery	427,666
	No admission charges.	
London	National Gallery, Millbank	380,862
	Five free days, two pay days, 1/-	
Liverpool	Walker Art Gallery	241,312*
	No admission charges.	
London	National Portrait Gallery	182,317
	Three free days, four pay days, 6d.	
Norwich	Castle Museum	170,685
	Five free days, two pay days, 3d.	
Newcastle	Laing Art Gallery and Museum	106,120
	No admission charges.	
Aberdeen	Art Gallery and Museum	76,632
	No admission charges.	
Edinburgh	National Gallery	68,634
	Three or five free days, two or four pay days, 6d., according to season.	
	Fitzwilliam Museum, Cambridge	43,017
	No admission charges.	
	Ashmolean Museum, Oxford	36,511
	Two free days, five pay days, 6d. (Students and friends free.)	

* Far from imposing an admission charge, the committee of this gallery decided to remove the turnstiles, "to allow entrance to the public without such obstacles being placed in their way." The above figure is based on hand check totals, and the curator warns us that it may not be strictly accurate.

It will be seen that no provincial public gallery on the list makes an admission charge, with the exception of Norwich, where the charge of 3d. on the two student days has been made since the museum opened in 1894. This gallery having the longest experience of pay days, it is interesting to note that, in 1922, the total number of admissions on free days was 163,298, whereas on days when 3d. was charged, the total number of admissions was 10,681. This would seem to point to the theory that, given sufficient time to make the days on which fees are charged familiar to the public, there will be a regular habit of avoiding the gallery on such days, even if the fee be only a few pence.

Next month we shall return to this subject, when M. Paul Jamot will discuss the effects of admission charges at the Louvre.

Dulwich Gallery :

During the chairmanship of Mr. Henry Yates Thompson, the Dulwich Gallery was enlarged and improved, so that the pictures in the very overcrowded rooms could be more adequately seen. Notwithstanding the extra space created and the removal of some of the less important pictures to store-rooms (a step which at the National Gallery, has resulted in great improvement), the walls remained badly overcrowded. This is to be deplored, because the gallery contains some of the most remarkable pictures in the country, which deserve to be really well displayed; and at the same time it contains a number of mediocre pictures which, at present, occupy a great area of wall, to the detriment of the others.

The present committee, under the chairmanship of Sir Evan Spicer, has been considering the problem and, we are informed, have come to the strange decision that the way out of the difficulty is to replace on the walls the pictures relegated to the storeroom by Mr. Thompson, a course which must result in still further congestion. This is surely a step in the wrong direction. We hope that the committee will reconsider the matter, with a view to providing adequate space for the pictures which make, or should make, the gallery unique, even if that means discarding a certain number of works, in themselves uninteresting and, in the presence of such an array of masterpieces as the gallery possesses, a little ridiculous.

A MA YUAN PAINTING

BY F. R. MARTIN

LOOKING through the beautiful and learned work on Chinese Painting[1] by Mr. Waley, I came upon a picture which struck me particularly by its beauty. I soon was fortunate enough, through the kindness of the owner, to see the original. The moment I saw it I found myself saying, "This is the finest Chinese landscape I have ever seen." I have seen almost all the Chinese pictures in Europe, though those in Japan I know only through the superb Japanese publications. The landscape of Mr. Eumorfopoulos seems to me to be almost finer than any of even the most famous in Japan. Whether all of these are really by Ma Yüan, one cannot say until a really authenticated picture has turned up. This landscape seems to me, at any rate, to be by the same hand and of the same period as those in Japan. Whether these are, as some say, Ming copies, I cannot decide, but I am rather inclined to accept that view, because they are all so much better preserved than other Sung pictures.

The painter of this masterpiece must have been sitting on a hill opposite a mountain, and

1 *An Introduction to the Study of Chinese Painting.* By Arthur Waley. 262 pp. + 49 colour and monotone plates. (Benn.) £3 13s. 6d.

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he has rendered the depth of the valley between with extraordinary feeling. I am not painter enough to be able to determine the means by which he achieved this effect, almost as difficult to describe as to produce. Just as striking is the succession of tones suggested by cloud and fog which cover the mountain. I can only say that there is inherent in the picture a certain calm and quiet, such as is embodied in works of art that are immortal. In the languages of Europe there is no word that expresses what I mean. It is a state of mind which, as far as I know, can be expressed only by the Turkish expression *Keyf*. If the sensitive observer experiences this state of mind, you may be sure that the work of art which induced it is an extraordinary one. *Keyf* is a mental—if you will, a spiritual—experience. It represents an imaginary excursion from this earth into better, less familiar regions—a sort of trip to Paradise.

Looking further through this interesting book I came upon a most charming little landscape belonging to M. Vignier, of Paris, painted by Liang K'ai. It interested me very much because it may very well be the Chinese original for a Persian drawing in a MS. which was finished in 1402, and which was probably made for the conqueror Tamerlan. These drawings are quite unlike all others I know from Persia; they unite the freshness of the Chinese brush with the finesse and decorative sense of the Persians.

It would have still further added to the value of the book if Mr. Waley had reproduced some other important pictures in the collection of Mr. Eumorfopoulos, for instance, one representing four ladies in T'ang dresses. This picture is certainly a Sung copy of one of the oldest secular paintings from China. It may have been painted after a lost original by Ku K'ai-chih. I hope that someone more learned than I will study it with this in mind. It has that relief style —the figures in shallow relief against a flat ground—which is so characteristic of the earliest Chinese pictures. They are not the creations of painters so much as coloured drawings after reliefs, the originals of which, as I believe, go back to Rome and Greece. This is the impression that the Ku K'ai-chih roll always gives me.

Mr. Waley has much to say about the collection of the Emperor Hui Tsung and its fate. I wonder if he knows that the Moguls, who conquered Persia during the thirteenth century, brought with them their whole picture galleries and all sorts of art treasures to adorn the palaces in the places they conquered, a question on which I hope to shed a little light in a book on Persian art, which I have been preparing for twenty-five years, and which I hope will come out in a year or two. Perhaps one day we shall have to conclude that the Hui Tsung collection is the father of Persian miniature painting. Who can say that the great Chinese bronze mirror, of which there is a cast in the Victoria and Albert Museum, in the great Mosque at Jerusalem was not part of the treasure of the Chinese Emperor? We can ask of the East an untold number of questions, but can answer very few.

SOME PAINTINGS BY A FOLLOWER OF GIOTTO

BY OSVALD SIREN

AMONG all the followers of Giotto none stands closer to the master in temperament and style than the painter of the St. Nicholas frescoes in the Cappella del Sacramento in the lower church of San Francesco at Assisi. These well-known frescoes were, when I first came in contact with them, at the end of the last century, ascribed to Giotto himself, some critics placing them at the very beginning, others at the end, of Giotto's career. But in later years they have been almost unanimously deprived of this great name, although they are still commonly admitted among the finest creations of Giotto's immediate entourage. A short analysis of the frescoes may be found in my book of lectures, *Giotto and Some of His Followers*, where I tried to show that they were painted towards 1320 by one of Giotto's earliest and most gifted pupils. The same painter's characteristic types and somewhat abrupt rendering of the human form were also recognized in some of the Magdalen frescoes in the adjoining chapel (where he seems to have worked in collaboration with another painter), in a few panel pictures, such as the altarpiece of a *Madonna and Four Saints* (half-lengths) in the Opera di Sta. Croce at Florence, in two minor half-length *Madonnas* in the Ashmolean Museum, Oxford, and in the Vestenfjeldske Museum, Bergen, and in a little domestic altarpiece in the Berlin Museum.

This reconstruction of a part of the master's *œuvre* still seems to me quite satisfactory, and I am bold enough to hope that it may be accepted by well-informed future critics—even if " constructive art criticism " be then considered a most futile occupation—in spite of the fact that some recent leading authorities regard the Sta. Croce altarpiece as an authentic work by Giotto. I did the same thing twenty years ago,

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as may be seen in my Swedish book on Giotto, but since I have become more familiar with some of Giotto's highly gifted pupils and more reticent about the master's individual creations, I have found it difficult to uphold that attribution. Even if the Sta. Croce altarpiece was painted in Giotto's *bottega,* I should think that the master of the St. Nicholas frescoes had something to do with it.

The main evidence for this attribution is the *Madonna between Two Saints* (half-lengths) in the Cappella del Sacramento in San Francesco at Assisi, three highly monumental and powerful figures which, unfortunately, have never been photographed—probably because of their awkward position under a window. But the small *Madonna* panel in the Ashmolean Museum forms also an important link between the altarpiece and the St. Nicholas frescoes [PLATE I, A]. It is on a much smaller scale, and is probably later in date, but it has the same degree of sculptural form, the same drawing of the eyes, the hands and the folds of the Madonna's head veil as we find in the larger altarpiece. The two *bambinos* are so closely allied in type, form and movement, that they hardly can have been painted independently of each other, though the smaller one is by no means a copy or an imitation of the larger one. This little panel is, on the other hand, in all its essential morphological features, so closely related to some prominent figures in the St. Nicholas frescoes—as may be observed by the illustrations on PLATES II, C and D—that it is difficult to deny the identity of the artist.

The *Madonna* in the Bergen Museum may seem at first sight a little different, partly owing to the figure being full face [PLATE I, B]. The Virgin is broad and heavy, almost plump, and the Child is truly herculean, an effect which is enhanced by the not entirely faultless preservation of the picture. But if one scrutinizes the Madonna's features more closely, the small mouth, the straight nose and the narrow swollen eyes, with a wave-like curve to the upper lid, it is not difficult to realize the similarity between this *Madonna* and some of the fresco figures in the Cappella del Sacramento. It is most important in comparing the style to consider the figure of Christ standing in full front over the entrance to the chapel, and conferring His blessing upon Napoleone and Gian Gaetano Orsini, the founders of the chapel, who are kneeling on each side protected by their respective patron saints. The type and features of this Christ are exactly the same as those of the Bergen *Madonna,* though they may appear a little heavier and broader, an impression which depends more on the fact that the figures are seen under very different angles than on any essential divergencies of form or features. The *Madonna,* probably a few years later than the frescoes, gives an impression of much greater maturity and is not executed in quite as broad and dashing a manner as the mural paintings. But it retains the massiveness and monumentality of the fresco figures.

In addition to the pictures mentioned above and previously analyzed and reproduced, with the exception of the Bergen *Madonna,* in my fragmentary book on Giotto and some of his followers, I should like to draw attention to four half-length saints in the possession M. C. W. Mori in Paris, which seem to me to reveal the same master's hand. They now exist on four separate panels of rather broad proportions, each measuring 65 × 45 cm. with slightly pointed arches, but originally they formed, no doubt, parts of a polyptych with a half-length *Madonna* in the centre. To the right (from the spectator) of the *Madonna* were placed *St. John the Baptist* [PLATE III, F] and *St. Francis* [PLATE IV, H], and to the left *St. John the Evangelist* [PLATE III, E] and *St. Mary Magdalen* [PLATE IV, G]. All these four panels are in an excellent state of preservation, but are somewhat uneven in execution, the St. Francis figure being by far the strongest of the four. Yet, at the same time, all four reveal, by their types and their hands, striking relations with different figures in the St. Nicholas frescoes, affording thus, through their variations and correspondences with somewhat disparate figures in the frescoes, the strongest evidence for our attribution.

To consider first the figure of *St. John the* Evangelist, we find exactly the same type with a very broad, oval, low, square forehead, flat nose and small mouth, as may be seen in the man standing full front at the side of St. Nicholas in the fresco painting here reproduced [PLATE II, D]. St. John looks like a younger brother of the monk in the fresco; the two figures are evidently members of the same family, typologically and stylistically.

St. John the Baptist, with the long beard and wavy hair falling in tresses upon his shoulders, is perhaps most closely related to the luxuriously bearded King of the Agareneans and one of the king's guests in the fresco representing *St. Nicholas saving the boy Adeodatus from slavery,* but the essential features of St. John's face, particularly the drawing of the eyes and the nose, are also quite similar to those of the Christ figure already mentioned. He is consequently also a brother of the *Madonna* in Bergen, though more widely awake, with larger eyes filled with mystical fervour.

The *St. Mary Magdalene* is again more akin to the *Evangelist,* and both resemble other

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A—Madonna, by Stefano Fiorentino (?). Panel. (Ashmolean Museum)

B—Madonna, by Stefano Fiorentino (?). Panel. Vestenfjeldske Museum, Bergen)

Plate I. Some Paintings by a Follower of Giotto

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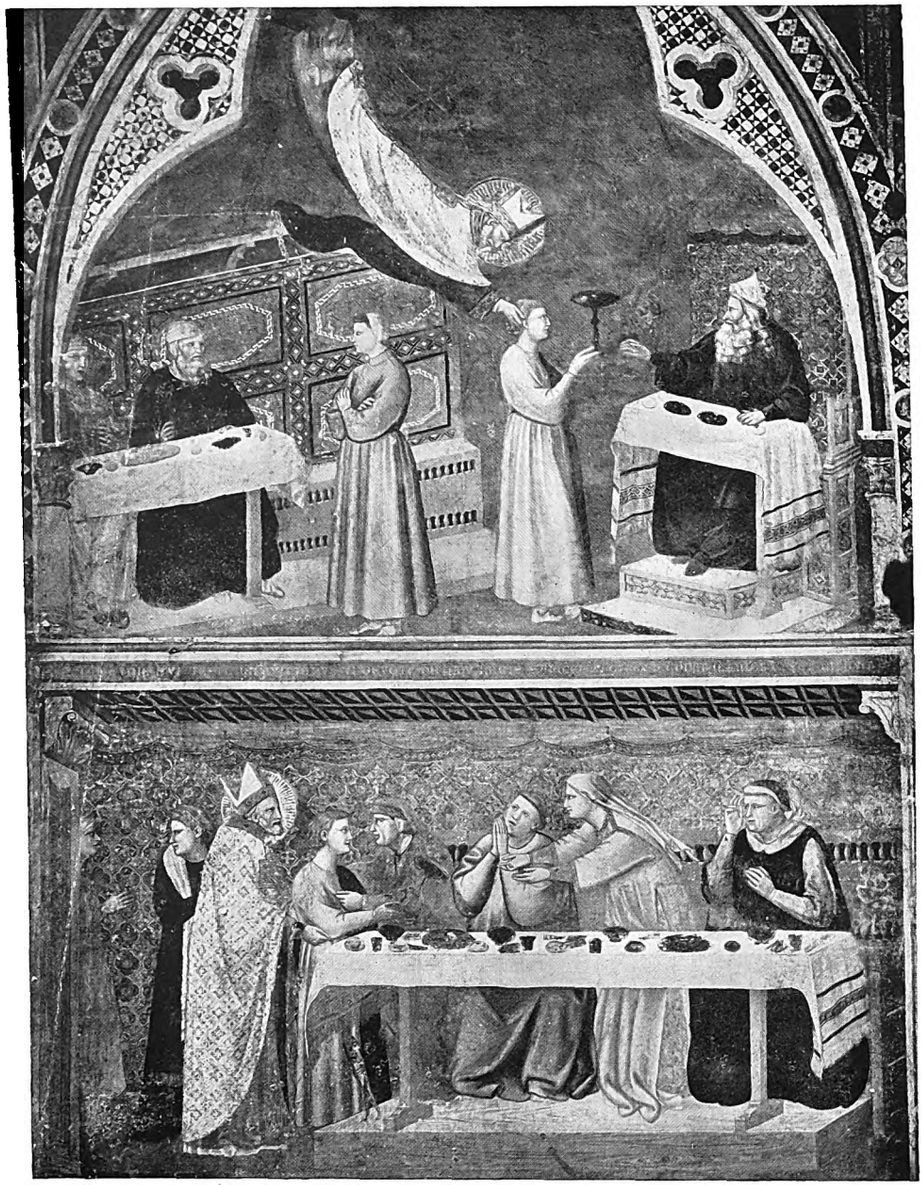
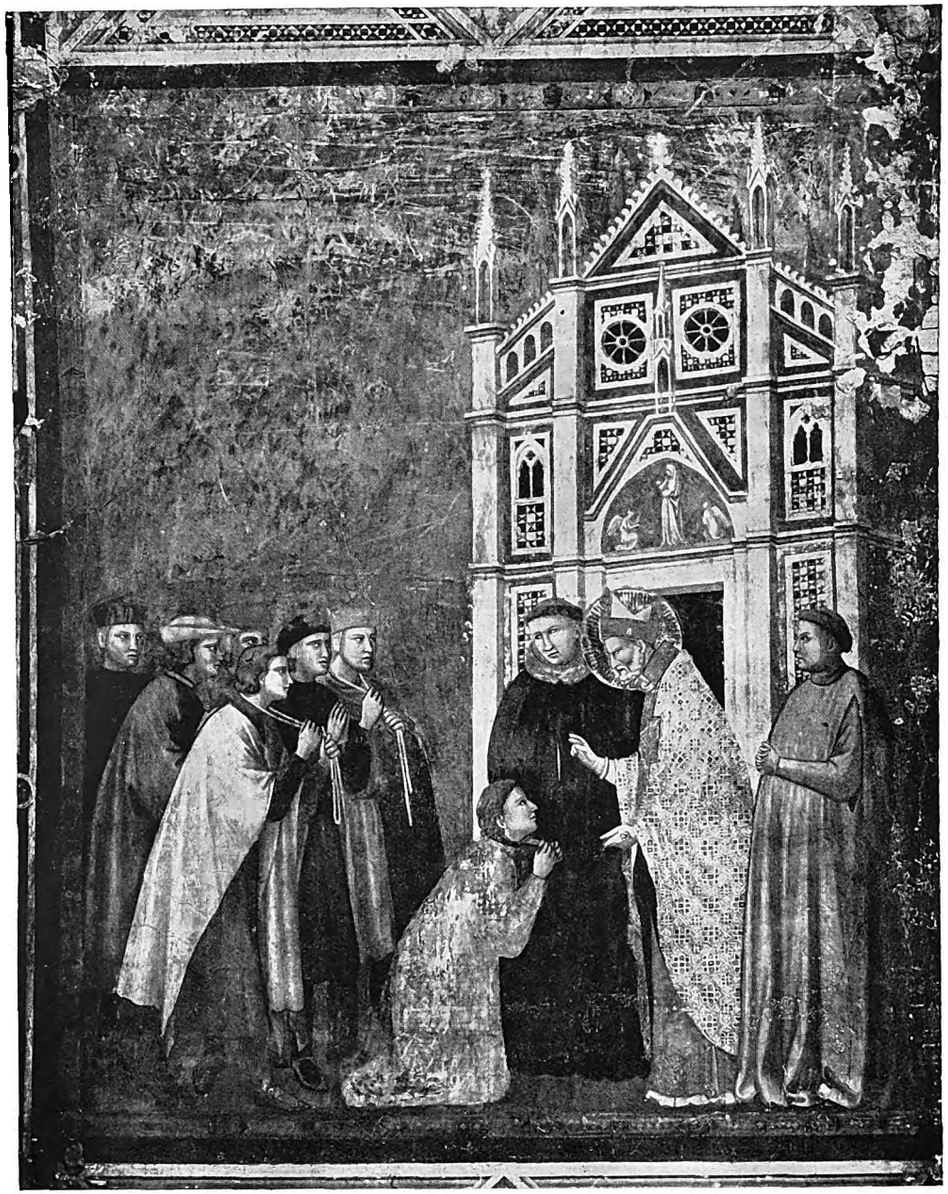


C—St. Nicholas saving the boy Adeodatus and restoring him to his family, by Stefano Fiorentino (?). Fresco. (Cappella del Sacramento, S. Francesco, Assisi)



D—St. Nicholas pardoning the Roman Consul, by Stefano Fiorentino (?). Fresco. (Cappella del Sacramento, S. Francesco, Assisi)

Plate II. Some Paintings by a Follower of Giotto

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E—St. John the Evangelist, by Stefano Fiorentino (?). Panel, 66 cm. by 45 cm. (M. C. W. Mori, Paris)

F—*St. John the Baptist,* by Stefano Fiorentino (?). Panel, 66 c.m. by 45 cm. (M. C. W. Mori, Paris)

Plate III. Some Paintings by a Follower of Giotto

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G—St. Mary Magdalene, by Stefano Fiorentino (?). Panel, 66 cm. by 45 cm. (M. C. W. Mori, Paris)

H—St. Francis of Assisi, by Stefano Fiorentino (?). Panel, 66 cm. by 45 cm. (M. C. W. Mori, Paris)

Plate IV. Some Paintings by a Follower of Giotto

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figures in the St. Nicholas frescoes, but she has perhaps still greater similiarity to certain of the figures in the adjoining chapel, where the story of Mary Magdalen is illustrated in a series of most remarkable paintings which probably were executed by two painters. Not being able to reproduce any of these paintings here, it is hardly appropriate to enter into a discussion of their stylistic features, but many of our readers will no doubt recall the stately figure of the titular saint with a kneeling donor at her feet close to the entrance of the chapel. Her features are there very much the same as in the panel, though the fresco figure is still bolder, more monumental and Giottoesque. The figure is, as a matter of fact, a slightly modified version of the standing Virgin in Giotto's *Last Judgement* in the Arena Chapel.

The same strong imprint of Giotto's art lifts the St. Francis figure to a very high level of purely Florentine trecento painting. Such a figure can have been done only in Giotto's immediate environment; it is powerful and frank, imbued with something of the same humanity, pathos, and dramatic concentration that we know from the Arena frescoes. The form is sculpturesque, but at the same time very carefully rendered with fine gradations of light and shade and sensitive drawing. Nowhere else have we seen the master achieving finer results in the treatment of the mantle folds and the hands which, as a matter of fact, he often rather neglected. The difference between the plump, flat hand of *St. John the Evangelist* and the very sensitive hand of *St. Francis,* which opens the mantle over the wound in the side, is a remarkable instance of the unevenness of this master, who certainly knew how to endow his form with meaning and expression, though he did not always take pains to do so.

None of the figures in the St. Nicholas frescoes is quite on a level with this beautiful St. Francis, but it is not difficult to see that the head is constructed in the same way, and that the features are practically the same as those of, for instance, the young men who stand in front of St. Nicholas with ropes around their necks just saved from being hanged. The similarities of the profiles and of the slits of the eyes are striking, though the figures in the fresco are painted in a more summary and broad manner.

Our remarks may have served to convince the intelligent reader that the four saints here under discussion were painted by the Master of the St. Nicholas frescoes, whom we have sometimes, quite hypothetically, identified with Stefano Fiorentino, the famous painter known as "Scimmia della natura" (the ape of nature). The arguments for this identification, as well as a closer consideration of the master's style, may be found in the book referred to above. The frescoes secure for him the place closest to Giotto among all the pupils of the master, and the panel pictures are on the whole apt to emphasize that impression. They are hardly inferior to the frescoes from the point of view of significant form, and they are on the whole more carefully executed. Yet, it may be noticed even in these panels that the master was pre-eminently a fresco painter, used to work quickly and unhesitatingly with a broad brush and thin pigments, which in some parts hardly cover the underpaint. This may to some extent count for the unevenness of the results. But whatever faults his figures may reveal, whether they are too massive, or too slender with short arms and small heads (as sometimes happen), they are always alive, intensely active as dramatis personæ, and animated by a temperament of more distinction and interest than that of any other contemporary artist. Stefano Fiorentino—if we dare to call the painter so—was more of a genius and understood more of the essence of Giotto's style than any of the older pupils, but he did not have quite sufficient creative power to bring out the monumental tectonic quality of the human figure in the same convincing way as Giotto did.

AN UNPUBLISHED PIETER DE HOOGH

BY J. H. J. MELLAART

IT is well known that Pieter de Hoogh changed his style of painting about 1665. The works he produced after that date, in what must be called his second manner, though generally speaking less interesting, include several attractive compositions. One of these is *The Messenger* in the Rijksmuseum. This picture, reproduced on PLATE B, is signed and dated 1670.

The very similar picture on PLATE A, the property of Mr. Eugene Bolton, London, is described by Dr. Hofstede de Groot in his *Catalogue Raisonné,* Vol. I, No. 221. Dr. Hofstede de Groot refers to the "Sale Baronne de V——ez, Paris, Sep. 19th, 1815," and according to Mlle. Clotilde Mismé, the picture was again sold in the years 1825, 1828 and 1841. The work has not hitherto been published. Belonging to the same group is the signed but undated picture in the Hamburg Kunsthalle.

Mr. Bolton's picture differs in one detail from Dr. Hofstede de Groot's description, which was probably taken from an old sale catalogue. He says, "in a corner sits another woman beside a cradle, probably the nurse." But the second

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woman has by her side not a cradle but a basket of linen, and she is shown just in the act of looking up from some mending, towards her mistress who enters, rose in hand, to greet the gentleman stepping across the threshold.

The room is practically the same as that in the Rijksmuseum picture, and through the open door we see the same view. To-day the general appearance of the Kloveniersburgwal is very much as depicted by Pieter de Hoogh. The house with the columns, now number ninety-five, was built in 1642 by Vingboons. The Benthemer façade was white in de Hoogh's day but has since been repainted and otherwise altered. It is now occupied by the St. Vincentius Burgerschool.

The lap dogs and the chair in the Rijksmuseum, in the Hamburg and in Mr. Bolton's picture are the same, and the messenger in the Hamburg picture resembles the gentleman in Mr. Bolton's picture.

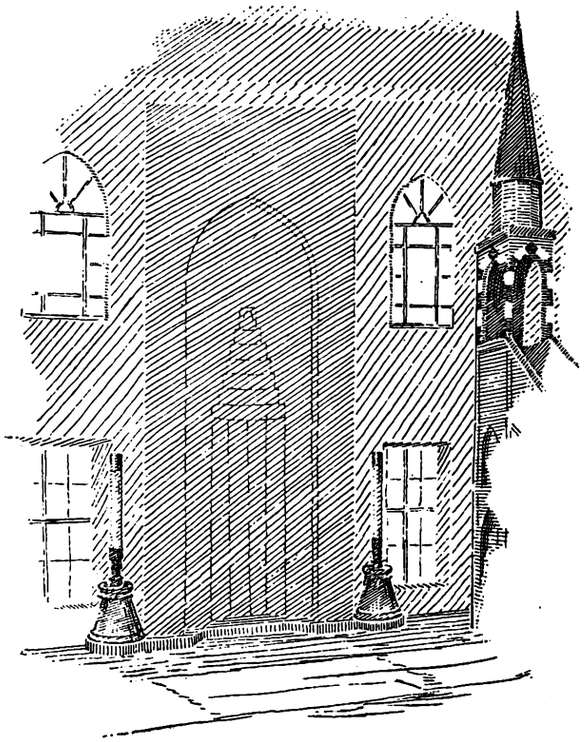
Compared with those in his early manner, Pieter de Hoogh's later period pictures have greater contrasts of light and shade. The greater part of the composition is left in obscurity, bright sunlight entering through some door or window in the background, often with surprising variety of effect. He likes to contrive that the observer should look across the room through some aperture on to the street, canal or garden, and to induce an interest in the calmer and more familiar activities of daily life. At the same time the composition becomes more architectural and the figures more aristocratic, all being imbued with de Hoogh's extraordinary feeling for tranquillity and refinement.

SOME MIHRÂB CANDLESTICKS

BY MRS. R. L. DEVONSHIRE

A VERY attractive characteristic of Moslem religious buildings is the absence of unnecessary accessories. A typical mosque contains no cumbersome furniture, no tawdry ornaments or votive offerings, and the contrast between St. Sophia and the Greek cathedral in Constantinople, or between the Dome of the Rock and the Church of the Holy Sepulchre in Jerusalem, is such as to inspire an un-Christian wish that the two great sanctuaries should remain for ever in Moslem hands. Eastern Christians seem to be the worst offenders in this respect, and in Coptic churches in Egypt, as in Greek churches anywhere in the Levant, an abundance of glittering hanging lamps, pictures of saints with solid silver aureolas, and wooden furniture, sometimes heavily gilt, completely destroy all feeling of devotion or even of repose. In a Moslem place of worship, on the contrary, no objects are introduced for the sake of embellishment alone, and very rarely, as in the case of a few popular shrines, in the form of votive offerings. It is true that those pieces of modern furniture that are there to be used are often in very bad taste; sometimes ugly Western carpets are spread, and almost every mosque in Cairo or Constantinople contains a quaint and very inharmonious "grandfather's clock," with Arabic numerals, apparently made in Europe in the last century for exportation to the various parts of the Ottoman Empire.

The question of lighting is an important one; evening services take place every night during the holy month of Ramadan, and artificial light appliances have been necessary from the beginning. At the present time these too often consist of a few common paraffin oil lamps, hanging crooked because one side has been left open through negligence. In the more richly-endowed mosques, great Victorian glass candelabra strike a false note in the midst of their Oriental surroundings.



On the other hand, some religious buildings in Cairo are more artistically lighted by means of electricity fitted into fairly tasteful hanging globes, or even glass lamps copied from fifteenth century specimens. An old-fashioned system of lighting, still to be found in Constantinople and

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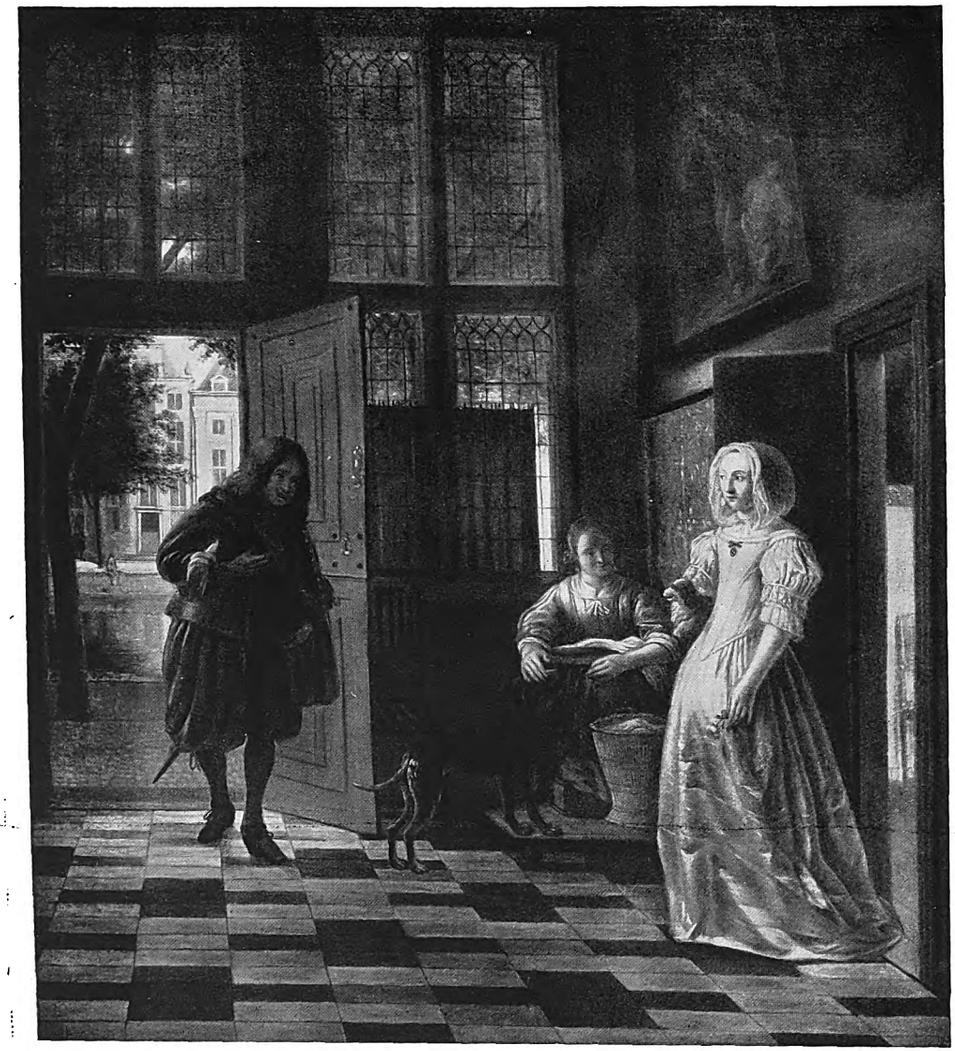
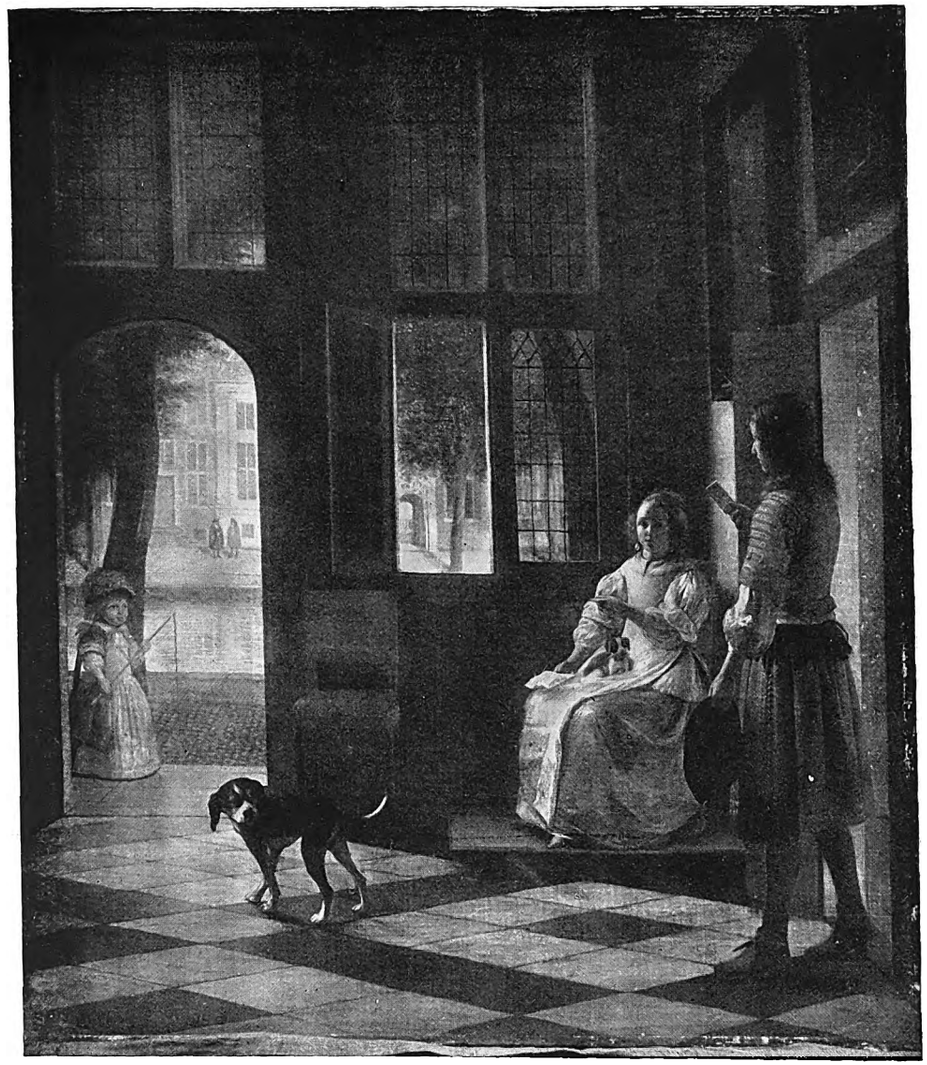


A—Interior, by Pieter de Hoogh. Canvas, 71.1 cm. by 64.8 cm. (Mr. Eugene Bolton)



B—The Messenger, by Pieter de Hoogh. Canvas, 68 cm. by 59 cm. (Rijksmuseum, Amsterdam)

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A—Mihrâb candlestick bearing the name of Muhammad ibn Qartay of Bagdad; probably 13th century. (Victoria and Albert Museum)

B—Mihrâb candlestick bearing the name and blason of Abu Bakr ibn Muzhir; late 15th century. (Louvre)

C—Mihrâb candlestick bearing the name of Sultan Muhammad an-Nâsir ibn Qalâûn, early 14th century. (Mr. G. Wainwright)

D—Mihrâb candlestick of doubtful date. (British Museum)

Some Mihrâb Candlesticks

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Brusa, is perhaps even more satisfying numbers of little oil lamps hang from wrought-iron or open-work bronze chandeliers, and the *mihrâb* (prayer-niche) is flanked on either side by an enormous candlestick of a simple, but very practical, shape; a heavy circular base, 10 in. high or more, supports a short neck, in which the great yellow wax candle is solidly embedded.

During the fourteenth and fifteenth centuries, when the fine arts flourished in Egypt under the rule of the Mameluke sultans, a Cairo mosque on a Ramadan night must have been a splendid sight. Scores of enamelled glass lamps, masterpieces of which, fortunately, a few have been preserved in museums, hung on delicate chains from the ceiling, or from transverse beams sometimes richly carved; above each lamp, the chain passed through a glass ball shaped like an ostrich's egg, intended to prevent greedy rats from reaching the oil by crawling down the chain. In the centre, a heavy bronze chandelier hung on a chain sufficiently strong to bear its enormous weight. The finest examples of these chandeliers are to be seen in the Arab Museum in Cairo, but there is a very fine one at South Kensington, bearing the name of Sultan Qâitbây (1468-1496).

The *mihrâb* candlesticks were most elaborately decorated with silver, and sometimes gold, incrustations, inlaid in the bronze in the manner called, in Arabic, *keft*, a name still given by metal-workers in India to a similar technique. This process, applied in Syria and Egypt to numerous metal objects, bowls, writing-boxes, ewers, etc., is said to have originated from Mosul in Mesopotamia, and seems to have been brought north and westwards by artisans and craftsmen fleeing before the ruthless Mongol invasions, and finding an ultimate refuge in Egypt. There their art was soon imitated by local workers, and engraved and inlaid brass of the most delicate workmanship even now is to be procured in Cairo.

Several of those candlesticks, some of them dated by the name of the prince for whom they were made, exist in museums and private collections, and form interesting documents of the evolution of taste in the style of decoration. The history of this art has been fully treated by Professor Lane-Poole (" Art of the Saracens," chap. vii) and, though his work contains some erroneous statements and hypotheses which have been disproved by recent discoveries, it yet offers a mass of useful material and a historical sketch which is certainly not far from the truth. M. Migeon (" Manuel d'Art musulman, Arts plastiques et industriels "), who makes abundant and acknowledged quotations from the work of his predecessor, adds to them a great deal of welcome information, though he, again, is not free from mistakes. I believe, for instance, that what he takes for a bucket on PLATE A is no other than the damaged base of a mosque candlestick. The authorities in charge at the Victoria and Albert Museum have not fallen into that error, but exhibit as candlesticks several handsome remains in the same condition, formerly designated as buckets.

Besides those, this Museum also contains almost perfect specimens of various sizes and origins. Among them a remarkable example bears an Armenian inscription, evidently a later addition, cut into the border which decorates the upper edge of the base. Large, almost circular, medallions frame a strange *motif* of aquatic birds and animal heads, or rather, faces; the latter, merely outlined, are placed so as to centralize the design of the medallion; the wings and tails of the fantastic creatures which surround them end in graceful arabesques. Between those medallions, beautiful inscriptions in Mameluke *naskhy* characters contain the name of the noble Emir Muhammad, son of Qartây of Bagdad; among his titles is found that of Al Ruknî, which might mean that he belonged to the court of the great Sultan Rukn ad-Din Baybars el Bunduqdârî (1260-1277). This name and these titles are repeated in the inscription which runs round the upper part of the neck. Another inscription, covering a piece of metal round the base of the neck, is in a sort of imitation Kufic character and seems to have no meaning. Obviously, the candlestick had been badly broken at that point and repaired, not very skilfully, at a much later date, perhaps when the Armenian inscription was added. This candlestick belongs to the valuable Salting collection bequeathed to the Victoria and Albert Museum in 1910, on condition that it should be kept together. For that reason the priceless metalwork which it contains is not to be found on the ground-floor of the Museum with other bronze or brass objects, but on the first-floor, together with some beautiful Oriental ceramics which formed part of the collection.

Another Salting candlestick of similar size and shape, in very good condition and bearing the titles of an Emir of Mohammed ibn Qalâûn's court, very much resembles one from the collection of Mr. G. Wainwright in Cairo, of which I have been fortunate enough to secure a photograph [PLATE C]. Mr. Wainwright's candlestick was found by some unscrupulous workmen who were engaged in repairing the mosque of Qalâûn at the beginning of the war. This mosque has proved a veritable mine of precious works of art. Built by Qalâûn (1248) on the site of a Fatimite palace, a great deal of Fatimite material, used by

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Qalâûn's builders, has been found in it and, for many years, objects dating from the tenth or eleventh century were erroneously attributed to the end of the thirteenth century.

This is not the case with our candlestick, a typical specimen of the style of the early fourteenth century and, moreover, dated by its inscriptions. It was evidently presented to the mosque by the son of its founder, for it bears the names and titles of Muhammad an Nâsir, son of Qalâûn, who reigned, with two interruptions, from 1293 to 1341. The Emirs of his brilliant court vied with one another, and with their sovereign, in the protection of architecture and the applied arts. Artists came to Egypt from the East, attracted by the encouragement they received, or escaping from the cruelties of brutal conquerors, and the epoch of Muhammad ibn Qalâûn is generally considered as that in which " Saracenic " art reached its high-water mark. Though that judgment may be disputed in the case of buildings by those who, like myself, have become enthralled by the architectural grace and charm of the Qâit-bây period, it must be admitted that the handicrafts of the fifteenth century show a distinct falling off from the work of Ibn Qalâûn's time. A mosque candlestick now at the Louvre Museum provides a marked instance of this deterioration [PLATE B]. Though the arabesques with which it is covered are graceful enough in design, the workmanship is much less delicate, less finished, and the arabesques themselves are more uniform and less imaginative. But this candlestick presents a special historical interest in that it bears a *blason*, or rather a badge of office, that of the *Dawadar*, or secretary, and the name of Abu Bakr, and, therefore, most probably belonged to Sultan Qâit-bây's chief secretary, Abu Bakr ibn Muzhir, who accompanied him in his Syrian travels.[1] The same Emir founded a religious college in Jerusalem, which is now partly ruined, and another in Cairo, an exquisite example of fifteenth century architecture. On the beautiful and unique woodwork which it contains, the same *Dawadar's* badge—which, until Abdul Hamid Mustafa Pasha's discovery (*see* BURLINGTON MAGAZINE, Dec., 1919), was supposed to be a hieroglyphic cartouche—is repeated again and again. It is extremely probable that the Louvre candlesticks originally belonged to this mosque.

The Musée des Arts Decoratifs, at present also housed in the Louvre buildings, possesses another candlestick from the Goupil collection (Migeon, *op. cit.*, Plate 149b) with the startling peculiarity that it is decorated with Christian figures. There is no uncertainty as to the date of this masterpiece, for the inscription states that it is the work of Dâûd, son of Salama of Mosul, in the year 646 (1248).

The British Museum has no mosque candlestick to compare either with the Louvre or the South Kensington ones. That illustrated on PLATE D, which, fifty years ago was in the Blacas collection, is a somewhat puzzling specimen: the band of conventional animals which runs along the top and round the base is a characteristic Mesopotamian design, while the large inscription, originally inlaid in silver, is in typical Mameluke characters. Reading this inscription brought a disappointment: it is merely a series of benedictions, some of the words faulty and unintelligible. Can it be that the work is that of an illiterate craftsman of a decadent period, copied from earlier models?

[1] See *Relation d'un voyage du sultan Qâit-bây en Syrie et en Palestine*, traduit de l'arabe par Mme. R. L. Devonshire. (*Bulletin de l'Institut français d'Archéologie orientale*, T. XX, 1921.)

SOME CHINESE ANTIQUITIES

BY ROGER FRY

THE exhibition at Messrs. Yamanaka's contains some interesting objects, a few of which we reproduce by their kind permission.

Taking them in the order of their antiquity the first is the bronze fish [PLATE I, A] which is ascribed to the Chou dynasty. I am personally unable either to confirm or to dispute the attribution of this to so remote a period, though something in the heavy angularity of the contour undoubtedly reminds one of the undisputed works of that dynasty. If it is of that time it would carry back the quality of "Chinoiserie" to an earlier date than one is accustomed to, but there is nothing inherently improbable in this, since " Chinoiseries "—by which I mean those half-humorous, half-poetical and incredibly ingenious conceits which are so prominent a feature of later Chinese art—make sporadic appearances already in Han times.

Anyhow, for all its blunt austerity of contour, this fish is a typical Chinese " bibelot " with its elaborately worked stylization of shagreen on the sides, and, above all, its quaint conceit of the lid in the form of a dove. What it can have been meant to contain is something of a puzzle, since whatever was put into it by the lid would tend to come out through the open mouth below. All that is evident is that the little monster was meant to be suspended, as seen by the holes in tail, back and head.

To Han times, undoubtedly, can be attributed

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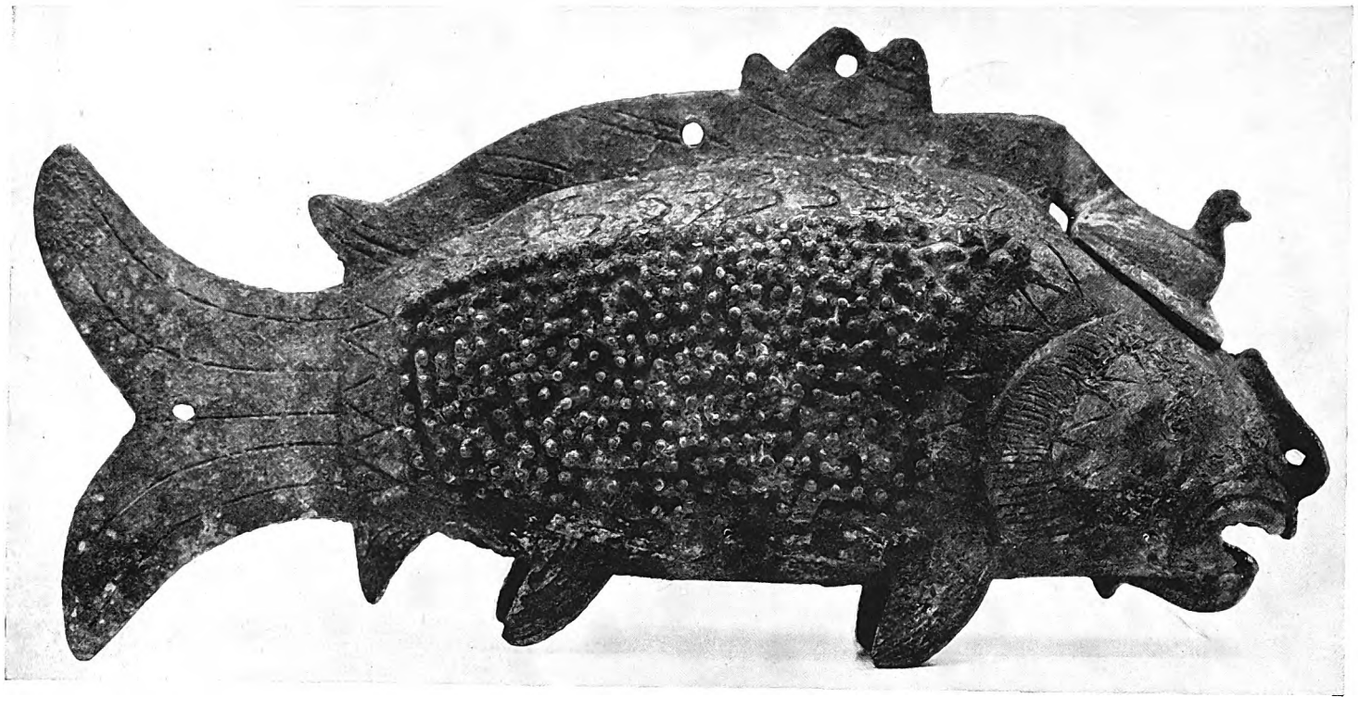

A—Vessel shaped as a Fish. Bronze, 17.1 cm. by 8.3 cm. Chou dynasty. (Messrs. Yamanaka & Co.)

B—Mirror. Chinese mirror-bronze, inscribed in archaic characters. Diameter, 17.8 cm. Han dynasty. (Messrs. Yamanaka & Co.)

C—Mirror. Gilded bronze, with relief ornament of creatures known as sea horses, Feng birds, and grapes. Diameter, 21.6 cm. Han dynasty. (Messrs. Yamanaka & Co.)

Plate I. Some Chinese Antiquities

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D *E*

Pair of figures of Yüng men, the hands in the attitude of holding the Hun tablets. Clay, unglazed, with traces of paint. Height 22.9 cm. (Messrs. Yamanaka & Co.)

Plate II. Some Chinese Antiquities

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the two interesting mirrors [PLATES I, B and C]. I have no doubt of this, although, if I had come across the one figured in PLATE I, B, in some nondescript second-hand shop, I should probably have passed it over with a contemptuous glance as being obviously a modern sham, machine-made in Birmingham for exportation to the East. Hardly even should I have thought it a sham, but rather a frank piece of modern standardized production, such as one sees in the memorial metal plaques at some Catholic places of pilgrimage. To be quite precise, one would perhaps have supposed it made for the great Exhibition of 1851, so exactly does it correspond to the peculiar style which the endeavour to reproduce bad Græco-Roman ornamentation by modern machinery created at that unhappy period. Some of the more terrible mechanical reproductions of Alfred Stevens's designs come curiously near to this. And this strange and painful impression is heightened by the material, which no doubt owes its appearance to some ancient process of silvering, but which looks like nothing on earth so much as one of those horrible Britannia, Albert or German substitutes for silver with which the enterprising industrialists of the mid-nineteenth century flooded the world.

And yet it belongs to the Han Dynasty. Though most of it is as bright as a new pin, there are here and there incrustations of patina which betray its hoary antiquity. Whatever we may think of it from an æsthetic point of view, it becomes a fascinating object as a historical document. It throws a light on that varied and complex civilization of the Han period, and reminds us that the spiritual forces which have in our own day accomplished so widespread a degradation of taste have always been latent in humanity, and have wanted opportunity rather than power to manifest themselves. That power the incredible mechanical ingenuity and inventiveness of Chinese producers seems to have occasionally supplied even in remote ages. Nothing, I think, is more paradoxical in Chinese art than the tendency to replace sensibility by mechanism in the art of a people whose sensitiveness to *matière* was so great as theirs. And yet, already in the exquisite bronze bowl of Chou times, now in the British Museum, the pattern round the rim is clearly impressed on the wax by a die, the impressions being repeated successively round the border.

And the makers of our mirror have gone a step further; they have made the unnecessary and fatal step to which mechanism always invites. The Chou craftsman, though he stamped his pattern, allowed the artist who cut the die to exercise all his sensibility to form, but the Han manufacturer determined to go one better and make the cutting of the stamp itself as rigidly mechanical as rule and compass could accomplish.

If the mirror [PLATE I, B] is actually duller and more mechanical even than any of those Roman originals that inspired its design, the one reproduced in PLATE I, C, shows a Han craftsman producing something far finer and more sensitive than any classical model that he can have had before him.

If Pompeii never produced anything quite as machine-made as PLATE I, B, on the other hand it has nothing to show so exquisitely fanciful, so vitally rhythmical, as PLATE I, C. Here the familiar Bacchic notion of animals in a vineyard is treated with that sympathetic understanding of animal life which is so characteristic of Chinese art. It is remarkable, too, for the taste with which the motion of the animal forms with their full round relief is played against the delicate and intricate arabesque of the grapes and vine leaves.

These two mirrors, both belonging, roughly, to the same period of Chinese civilization, are a striking reminder of the danger of our habits of generalizing about the art of a period. We easily form the habit of thinking in terms of periods and attributing to the art of a particular period not only a common stylistic character, but even a common æsthetic value. Whenever we become as familiar with the art of a remote period as we are with our own, we begin to find that there are nearly as great differences between the æsthetic achievement of different artists, as we note among our contemporaries.

The *Stone Head* reproduced in PLATE III, F, is a fine example of the Buddhist sculpture of the Wei dynasty and, like so much of the work of that period, still retains traces of Indian influence, particularly in the head-dress, with its figure of Amitabha. But, as always, Indian exuberance has been chastened into a more restrained and coherent rhythmical system. It is rendered peculiarly attractive by the fact that much of the original colouring remains and has taken a peculiarly subtle and beautiful patine with the process of time.

The little clay figures of young men, PLATES II, D and E, are of the familiar T'ang type. But they stand out from the ruck of these figures, which are so often rather perfunctory in design and workmanship, by reason of the finesse of the modelling, the delicate rendering of the poise of the head, and the half-humorous emphasis on the character.

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THREE ASPECTS OF ART
BY HUBERT WALEY

II.—THE WORK OF ART REGARDED OBJECTIVELY.

We have now examined the nature of the artist's creative impulse in the light of the three following hypotheses :—

1. That Art consists in imposing upon matter form possessing some analogy with the artist's mind.

2. That æsthetic pleasure consists in an instinctive apprehension of this analogy.

3. That the creative and receptive processes both demand a temporary diminution of rational activity in the mind.

Inspiration has been identified with symbolism, and an attempt has been made to distinguish between plastic and poetic symbolism. My object is now to discover definite characteristics common to all the products of this creative impulse.

As already stated the exact nature of the correlation between matter and mind, which my hypothesis involves, will be treated as a mystery to which we as yet possess no key. The analogy between a gramophone record and a piece of music or a temperature chart and the course of an illness might be equally inscrutable to minds in an even earlier stage of unsophistication. We have yet to wait in æsthetics the knowledge which would correspond to the understanding of sound-waves in the first instance, or of pathology, heat-measurement, and graphic presentation in the second.

In the meanwhile we may profitably head our inquiry off in a slightly different direction and examine by what means a work of art produces that quiescence of the intellectual faculty postulated in our third hypothesis. Rhythm is the word which occurs to the mind in this connexion, but at once we are confronted by the absence of scientific definition in æsthetic terminology. What exactly is Rhythm? Is there any real analogy between visual Rhythm and auditory Rhythm, and, if so, in what does the analogy consist? In what manner is the presence of Rhythm in art to be explained? I hazard the suggestion that the answer is a very simple one—namely, that Rhythm is synonymous with repetition, and that it is only regarded as a complicated phenomenon because it is commonly confused with other quite separate entities. If the sense of the word "rhythmical" were once limited to the idea of simple repetition, while the internal structure of the phrases repeated was regarded as part of the separate problem of expressive form, the consideration of the whole matter would be much facilitated. We should then be able to say that visual and auditory Rhythm were closely analogous in their nature, having between them only the difference which necessarily exists between repetition in space and repetition in time. We shall have occasion to consider the exact nature of this difference later on.

As to our third question, "What causes the occurrence of Rhythm in Art?" we are now in a position to reply that simple repetition is a natural characteristic of all forces which no complicating factor disturbs. For example, a tree swayed by the wind moves rhythmically because the simple forces involved could not possibly produce a more varied motion. But a leaf blown from the tree might dart about in an unrhythmical manner because the cross-eddies of air near the ground introduce that complicating factor which we spoke of above. But it is clear that in the case of inanimate nature the former sort of movement—the simpler—is the rule, and the latter the exception. Now, in the case of animate nature, wherever reason, even of the most elementary sort, intervenes, then it constitutes that disturbing factor which destroys Rhythm. A beginner skates unrhythmically because he is compelled to invoke reason to maintain his balance. Later, when he is able to rely on instinct alone, his movements become rhythmical. Reasoned speech is unrhythmical because it is checked by pauses and emphases demanded by the sense of what is said, but delirium is rhythmical because the voice rises and falls with a natural ebb and flow. Similarly the heart beats, and the lungs breathe, rhythmically. In the same way the sound-obsessions of the musician and the shape-obsessions and executive gestures of the artist are rhythmical because they are purely instinctive and not interfered with by reason. (We must also bear in mind that the artist reproduces in his work the rhythmic elements which served a purpose in the preliminary process of self-hypnotism, referred to in connexion with inspiration.) This aspect of the problem has been much obscured by the promiscuous application of the term Rhythm to several different sorts of phenomenon. The word as applied to plastic art generally implies suggested movement rather than repetition. It is used in reference to curves which seem to flow, spirals which suggest the motion of uncurling, zigzags which dart to and fro, and planes which oscillate as they recede.

Why, it may be asked, attempt to alienate from a word its derivative and customary meaning? My answer is: Firstly, that the conception of Rhythm which I have put forward is adequate for

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F—Head of Kuan Yin, with figure of Amitabha in the crown. Stone. Height, 36.8 cm. Wei dynasty (Messrs. Yamanaka & Co.)

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the function assigned to it—the suppression of intellectual activity. Everyone knows by experience the hypnotic influence exercised by repeated identical stimuli whether auditory, as the drumming of an engine or the murmur of insects, or visual, as the flickering of sunlight on water. Secondly, that a more logical terminology would be achieved if the word rhythmical which is customarily applied both to visual and auditory impressions were limited in its sense to some quality which occurs in both with the same function. Pure repetition is such a quality, suggested movement is not. For sound may very well suggest movement without meriting inclusion in any conceivable defination of Rhythm. For example, the sound of a door blowing about on creaking hinges certainly suggests movement. but unless the gusts are fairly equal in interval the absence of regular repetition will render it unrhythmical.

I am not inclined to minimize the importance of suggested movement of form. On the other hand it seems to me surprising that so promising a field for experimental æsthetics has received so little attention. Under the name of " empathy " a theory has been elaborated to the effect that the unconscious eye-movements which accompany all vision follow suggested movement of form, and that forms which provoke easy (or even, according to some exponents, salubrious !) movements of the eye thereby become the basis of æsthetic pleasure. But this supposition, being hedonist in its implications, was attacked on the philosophic side by the wave of expressionist æsthetics, which Croce may be said to typify, and on its practical side by the experiments of Professor Stratton in America, who demonstrated that the eye-movements provoked by flowing curves, were not themselves curves, but zigzags. I cannot trace, however, that he ever carried his experiments to their logical conclusion, namely, the investigation of whether any fixed relationship actually does exist between eye-movements and suggested movement of form, and, if so, what is its relevance to the æsthetic problem. Using pure conjecture, where scientific experiment would be far more profitable, I hazard the guess that suggested movement of form does control eye-movement, although the eye-line crosses and recrosses the form, instead of following it in the manner which the empathists assumed.

Using the apparatus which psychological laboratories possess this assumption could be easily tested. Should it prove to be true I should further surmise that the æsthetic function of suggested movement of form was threefold. Firstly, the bestowing upon extension in space of that fixity of succession which pertains essentially to extension in time (a *rapprochement*, that is to say, between visual and auditory design—; only by control of eye-movement can the parts of a plastic composition have that inevitability of sequence which the parts of a musical composition possess). Secondly, the prevention of the eye-movements from tending to drift out of the picture. And thirdly, the exercise of some sort of hypnotic function, reinforcing thereby the effect of repetitive form; for we must not forget that the control of eye-movements has been found to be an important factor in the production of the profound hypnotic trance.

We have treated of the work of plastic art as the expression of a personality in a cipher which instinct can interpret, when the disturbing activity of intellect is eliminated, and as the vehicle of a mechanism which tends to this elimination. But we have not yet treated of it in its highly controversial aspect as a copy of what is called in this context " Nature." We cannot here follow in detail the conflict which recently raged between those who held up fidelity to Nature as a sort of ethical ideal, and those who regarded Abstract Form as a password granting admission to a magic land in which the shackles binding down plastic art to representation might snap spontaneously. There appears now to be some sort of truce between the combatants on the basis of a compromise by which one side admits that salvation cannot be achieved solely by literal copying, while the other confesses that in actual practice it has not succeeded in finding any other vehicle for " pure plasticity " than the old one of natural form. From this we may deduce that natural form is still to be the material of art, but that a certain latitude in its rendering is recognized as legitimate. The two parties have not yet, however, been successful in finding a formula which shall still define the nature and degree of this latitude, and I feel therefore something of the self-satisfaction of a peace-maker in propounding the conclusion on this point to which my theorizing has led me.

I have postulated absence of intellectual activity as a condition of æsthetic enjoyment. Is it not possible that unconvincing representation may interfere with æsthetic pleasure by arousing the protest " this differs from that which it represents in such and such a respect "?—a protest which is essentially rational in its nature and stimulative of intellectual activity? If we accept this view we shall be within measurable distance of defining that elusive quality " good drawing." It will be drawing which seizes so aptly on essential relationships that it produces illusion without employing more than a minimum of actual identity, the latitude thus obtained being required in order to give free play to the formal obsessions of the artist, rhythm, and suggested movement.

(To be concluded.)

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ORIGINALS AND REPLICAS FROM TINTORETTO'S STUDIO

BY DETLEV, BARON VON HADELN

THE question is often raised whether Tintoretto really painted his enormously numerous big pictures entirely alone. The question is not incomprehensible in so far as Tintoretto's works by their area alone show such tremendous mechanical labour that one can hardly believe that the master could have managed to paint them without considerable help from assistants. However, inspection contradicts such a doubt. While in the studio pictures of those masters who, it is well known, employed a great number of assistants in their work, such as Veronese and especially Rubens, we can quite clearly pick out the work of several hands, in Tintoretto's work we only rarely succeed in doing so. This observation accords with the tradition as handed down to us by Carlo Ridolfi. Therefore we may believe that Tintoretto himself really painted almost all his numerous pictures.

The causes of this astounding phenomenon we must seek first of all in the artist's psychology. Painting was for Tintoretto above all a passion, or, to express it otherwise, a creative necessity. We know that he often worked for ridiculously small sums, or even for nothing, that he did not hesitate on occasion to press his pictures upon the public, but that in spite of his enormous productivity he left his family at his death in rather modest, indeed in somewhat uncomfortable circumstances. Now it is clear that one whose nature so emphatically demanded artistic creation as a means of self-expression, would certainly find it insupportable to let other hands touch his work. On the other hand, however, a temperament of this kind must of necessity find it extremely hard to repeat and alter an idea for a composition when it was once materialized, as almost all his contemporaries, beginning with Titian, did. Very few replicas therefore emerged from Tintoretto's studio. A few of these rare exceptions may be examined here.

In the Museo Civico at Padua there is a representation of the *Feast in the Pharisee's House* [PLATE I, B][1], which came from the Monastery in Praglia.[2] In spite of the guarantee embodied in the fact that this is one of the few signed and dated works of the Master,[3] among later writers only Mr. F. P. B. Osmaston has briefly mentioned it.[4] A very similar composition, but with the dimensions transposed, is in the Chapter hall of the Escorial[5] [PLATE II, C]. The main task now is to decide which example is the earlier, and therefore the real original, and which is the later transposition.

The signature on the picture in Padua is very valuable on account of its date. Still, Tintoretto, though he very seldom signed pictures destined for Venice, practically made it a rule to put his name to pictures which were intended for foreign clients.[6] So the signature alone is not enough to give the Paduan picture any superiority over that in the Escorial. However, two things make it certain that the Paduan picture is actually the original, firstly, the incomparably higher quality of the entire painting, which is all by one hand, and secondly, the much more forcible logic shown in the relation between the shape and the composition. It is quite plain how the artist's grouping followed from the previously clearly defined proportions of the surface, which depended on the size of the altar which his picture was intended to adorn. Hence the concentrated and connected pictorial idea. The example in the Escorial does not possess these superior qualities, and for the very reason that the figure motive worked out earlier was here arbitrarily placed on a surface of entirely different proportions, without succeeding in covering it quite satisfactorily. The composition therefore had to be extended in breadth as well as could be contrived. It is characteristic of Tintoretto's temperament that this somewhat dull working up of an earlier idea interested him so little that he left the greater part of the execution to an assistant.

A parallel case can be found in two paintings, *The Birth of John the Baptist*, one of which, again an upright altarpiece, is in S. Zaccaria in Venice [PLATE I, A],[7] the other in the Hermitage in Petersburg [PLATE II, D].* One is

1 No. 670. Canvas, 2.05m. by 1.45m.

2 Cf. Rossetti. *Guida di Padova*, 1765, p. 353.

3 The signature runs IACOMO TENT(O)RETO 1562.

4 F. P. B. Osmaston. *The Art and Genius of Tintoret*, London, 1915. Vol. II, p. 200.

5 The picture has been enlarged on all sides by later additions. These additions have been left out in our reproduction.

6 Thus, for example, are signed the *Transfiguration* in St. Afra in Brescia; *The Adoration of the Kings* in Sta. Maria delle Vergini in Macerata; *The Raising of Lazarus* in the Katharinenkirche in Lübeck; the *Christ in the House of Martha and Mary*, painted for the Dominikanerkirche in Augsburg, now in the Pinakothek in Munich; the *Adoration of the Shepherds*, in the Escorial; the only signed portrait by Tintoretto, it is worthy of note, is a portrait not of a Venetian, but of an officer of the Veronese family Clusona. Cf. G. F. Hill, BURLINGTON MAGAZINE, Vol. XXVIII, p. 65, *et seq.*

7 The picture was originally on an altar behind the choir. Cf. Francesco Sansorini, *Venetia descritta*, 1581, *c.* 27 tergo. The picture has now been hung in the sacristy.

* [The photographs of both of these pictures are published under the title, *The Birth of the Virgin*. But Baron von Hadeln considers this to be a mistake. He points out that the S. Zaccaria picture has been known as *The Birth of John the Baptist* from the sixteenth until the nineteenth century. The fact that S. Zaccaria was John the Baptist's father further strengthens the plausibility of that title.—EDITOR.]

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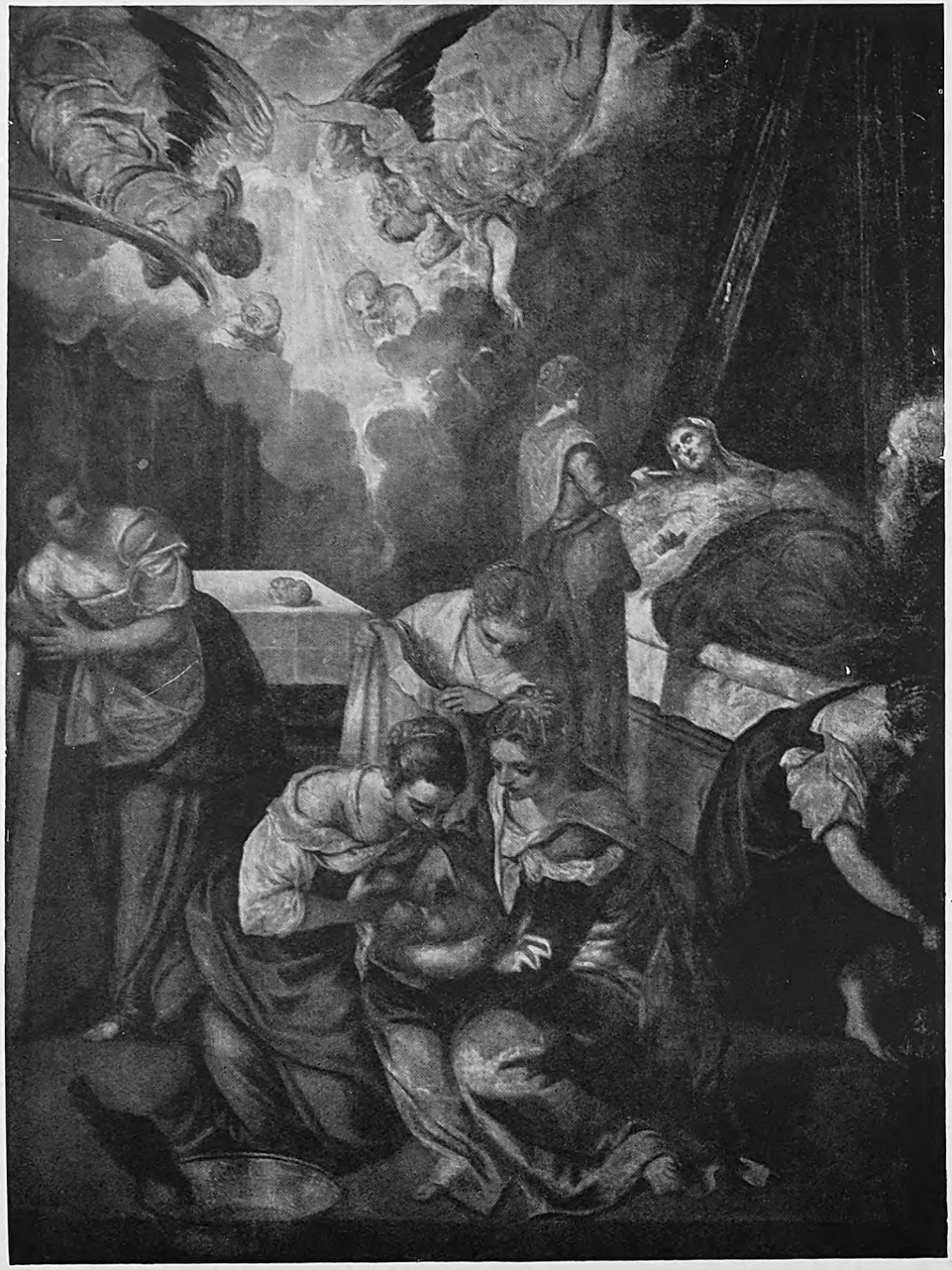
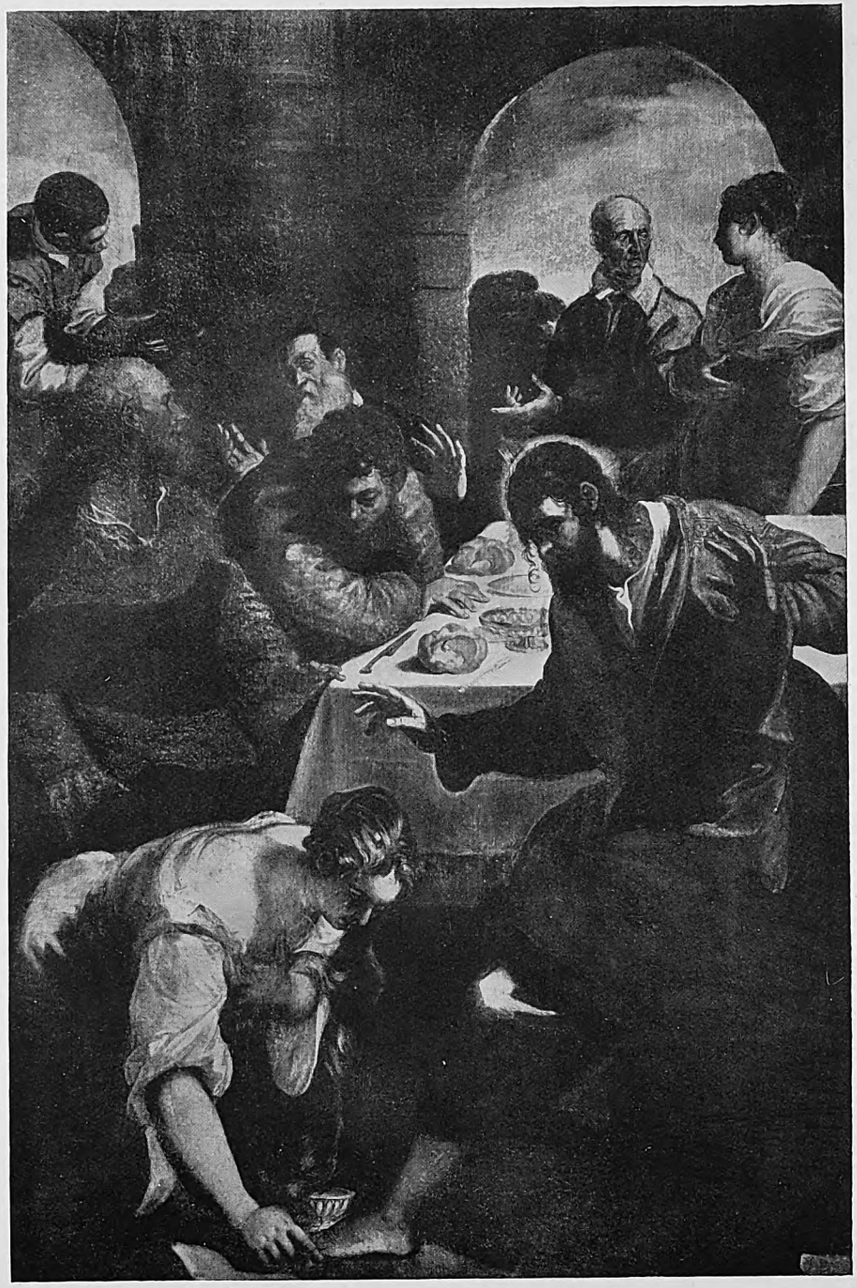


A—The Birth of John the Baptist, by Tintoretto. Canvas. (S. Zaccaria, Venice)



B—The Feast in the Pharisee's House, by Tintoretto. Canvas, 2.05 m. by 1.45 m. (Museo Civico, Padua)

Plate I. Originals and Replicas from Tintoretto's Studio

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E—Fragment of *The Nine Muses*, by Tintoretto. Canvas. (Dr. Otto Lanz, Amsterdam)

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apt hastily to assume that the long-shaped picture in Petersburg was the original version, and the altarpiece in Venice the transposition, as the former shape suits so well the genre paintings of the lying-in chamber of St. Elizabeth. But closer inspection reveals certain peculiarities in the Petersburg example which point towards a change of position. What is especially striking is that the seated figure of Mary and the nurse kneeling near her are tending the Child with their left hands. In the picture in Venice the same gesture is made in a much more natural way with the right hands. It appears then that the design for the figures of the Virgin Mary and the nurse for the version in S. Zaccaria was used again, and certainly the other way round, for the Petersburg picture. But what points still more strongly to the priority of the S. Zaccaria composition than does this piece of circumstantial evidence, is again its stricter logic. Firstly, the grouping is more consistent with the shape of the frame, and secondly, the grouping, following as it does an axis which recedes obliquely, displays a simply and clearly conceived idea of composition which corresponds much more closely with Tintoretto's manner than the rather accidental juxtaposition (*Nebeneinander*) of forms in the Petersburg picture.[8]

It has already been mentioned that Tintoretto took care to sign the paintings which were intended for foreign purchasers, obviously fearing that otherwise in foreign countries his name might only too quickly sink into oblivion. In some few cases he even added the name of his dwelling-place, Venice, as in the signature of the *Nine Muses* at Hampton Court [PLATE IV, F].[9] So one can certainly assume that this picture was painted for a customer outside Venice, probably for the Duke of Mantua.[10] Now of this composition, which seems in general to have been very famous,[11] there existed a second example, for in the Lanz collection at Amsterdam there is a fragment [PLATE III, E], which again shows the muse sitting on the left-hand margin, as well as an arm and a leg of two other muses, in exactly the same position as in the Hampton Court picture. It must be said, alas, that the composition which has been preserved for us complete is so inferior in quality to the fragment, that in spite of the signature it can be regarded only as a work from Tintoretto's studio.

[8] I have not seen the painting in Petersburg, and so cannot say how much of the execution comes from the master.
[9] Signed IACOMO TENTORETO EN VENETIA.
[10] Cf. A. Luzio, *La Galleria dei Gonzaga*, p. 109.
[11] The composition is also repeated in a small painting in the Vienna Gallery, No. 241, and in a big painting in the Dresden Gallery, No. 271. Both are works of imitators.

ART AND HISTORY

BY EGERTON BECK

THERE is an adage, old at least as Horace, that painters "have always been allowed their fancy free." But like most generalizations this must have its limitations: in certain matters one has a right to look for at least approximate truth. To represent Queen Victoria at her coronation in the costume of the Aphrodite of Cnidos would rightly be regarded as an outrage on decency and truth: yet the painter might defend it on the ground that his sole business was to produce something which would excite æsthetic emotion, and therefore the accessories were immaterial. In fact, a similar outrage against decency and truth may be seen in a foolish painting, supposed to represent another queen, St. Elizabeth of Hungary, in the National Gallery of British Art at Millbank.

In an ordinary historical subject one can only look for approximate truth, but in a portrait one has a right to expect something closer. Students of the history of costume, especially of that most difficult subject ecclesiastical costume, are greatly tempted to rely upon portraits as part of their documentary evidence. The result may be disastrous, as an example or two will show. In the hall of Balliol College, Oxford, may be seen a portrait of Cardinal Manning in his *cappa magna* with a pectoral cross hanging over the ermine-lined hood. It was quite certainly not his custom to wear it in this way, he followed the use of the Roman Court and wore it under his cappa; and when his secretary was questioned on the subject his explanation was that the artist wanted to break a great expanse of white. Another example, also taken from Oxford, is no less instructive. Some years ago a popular prelate, living there as chaplain to the catholic undergraduates, had his portrait painted. He presented himself in his prelatial dress—a violet cassock, a rochet, and a purple over-garment, the mantelletta, not unlike the chimere of an Anglican bishop but shorter. The artist wanted something more flowing, so over the mantelletta was placed a long purple cloak which is never worn with it, and the result was something worthy of the dining hall of Bedlam. So in the National Portrait Gallery we find Cardinal Newman wearing a pectoral cross: he may, of course, have had a special privilege, but it was not till fifteen years after his death that cardinal deacons in general were given permission to wear this ornament. There can be but little doubt that two or three hundred years hence, if these paint-

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ings survive, they will be quoted as evidence of the use at the end of the nineteenth and the beginning of the twentieth century. It is unnecessary to dwell upon the need of caution in using works of art as evidence: nothing can be trusted absolutely. This was brought home very vividly to the present writer some years since when he was preparing a series of articles on ecclesiastical dress for this magazine. A learned friend impressed upon him the need for caution and told him that he had had occasion to go through the series of papal medals struck at the Vatican mint; on one representing a papal ceremony at St. Peter's, in connexion with a jubilee, he found that the Pope was represented without a mitre when he should have been wearing one or the reverse!

This being so, students must obviously go warily in the use of works of art as evidence; but there is one thing they certainly have a right to expect, and that is that they should not be unnecessarily led astray by the descriptions in catalogues. It may be that a student is unable to visit some important gallery and must perforce rely on what its official guardians tell him, and then, indeed, he is in a bad way. Compilers of catalogues seem unwilling to acknowledge that there are things of which they are hopelessly ignorant. They must be precise: and woe betide the unfortunate student who relies upon them, in the belief that an official catalogue prepared by state functionaries or under their supervision, and paid for out of public funds, must be as correct as human frailty could make it.

To come to concrete cases, confusion between "monks" and "friars" is common enough; in the majority of cases, however, it does no great harm and only witnesses to the ignorance of the writer. But when, as in the catalogue of the Dulwich Gallery, you have a body of men in the Carthusian dress described as White Friars, it is distinctly misleading; for White Friars are Carmelites.

It would be easy to multiply instances of that precision which makes abundantly clear the incapacity of the writer to rightly describe what he sees before him. The National Gallery cataloguer, for example, has a confused idea as to what a tiara may be. He says that in Pesellino's *Trinity* (No. 727) God the Father is represented as wearing a *single tiara*, whilst St. Peter in the Demidoff altarpiece (No. 788) wears a *triple* one. Now the tiara is a conical headdress, and a triple one suggests some weird combination of three of these caps. On examination, however, it turns out that the triple tiara is, after all, the same thing as the single one; the cataloguer has mistaken the ornaments for the thing itself, that is all. Another example of this unhappy precision may be found in the description of Holbein's *Ambassadors* (No. 1314), in which the ecclesiastic in the picture is said to be wearing a doctor's cap; one wonders why, for it does not differ from the ordinary ecclesiastical cap, known technically in this country as a biretta. The term is apparently known to him, for he is not content to say that Gentile Bellini's *Mathematician* (No. 1213) wears a cap, but makes use of the Italian *berretta*. Yet another example of his precise misdescription is the statement that in the *SS. Cosmas, Damianus, and the Virgin* (?), by the Master of Liesborn (No. 261), the cloak worn by St. Damian (the recognized English form of the name) is a cope. St. Damian was a layman, and cope is the technical term for an ecclesiastical vestment; the garment worn by St. Damian is certainly not a cope. To pass on to matters other than dress, one wonders why books in the hands of saints, as for example, in the *Two Saints* of Macrino of Alba (No. 1220), are so often described as "service books." Is it axiomatic that a saint never reads anything but his breviary? And here, perhaps, should be mentioned another matter which has nothing to do with either dress or iconography. Speaking of Canaletto's *San Pietro in Castello Venice* (No. 1059), the cataloguer describes this church as "the former cathedral," which implies that it is the cathedral no longer. But this is not the fact; like Brescia, Venice has two cathedrals, and in evidence thereof the patriarch has a permanent throne in both St. Mark's and St. Peter's. St. Peter's has, in fact, been a cathedral for centuries; St. Mark's only became one at the beginning of the nineteenth century, till when it was merely the ducal chapel.

There are other objects described vaguely where precision might be looked for. The bishop in Montagna's *SS. John Baptist, Zeno, and Catherine* (No. 3074), is described as being "in mitre, gold cape (one hopes that this is a misprint) with scarlet bands and alb." The scarlet bands are the crossed stole. Again, the *Doge Niccolo Marcello* (No. 3100), is said to be wearing the "ducal cap over a white linen cap," and Giovanni Bellini's *Doge Leonardo Loredano* (No. 189) is said, on the opposite page of the catalogue, to have the "cap of office" on his head, but there is no mention of the "white linen cap" underneath it. Now the ducal cap is technically known as the *corno*, and the white linen cap is nothing more or less than the coif of the English serjeants-at-law. One description and the other would have been the better for the technical terms. So in Vivarini's *SS. Peter and Jerome* (No. 768) St. Jerome's dress is vaguely described as a crimson robe, which conveys nothing to the student. In fact, he wears what was formerly known as the *cappa clausa*, or close

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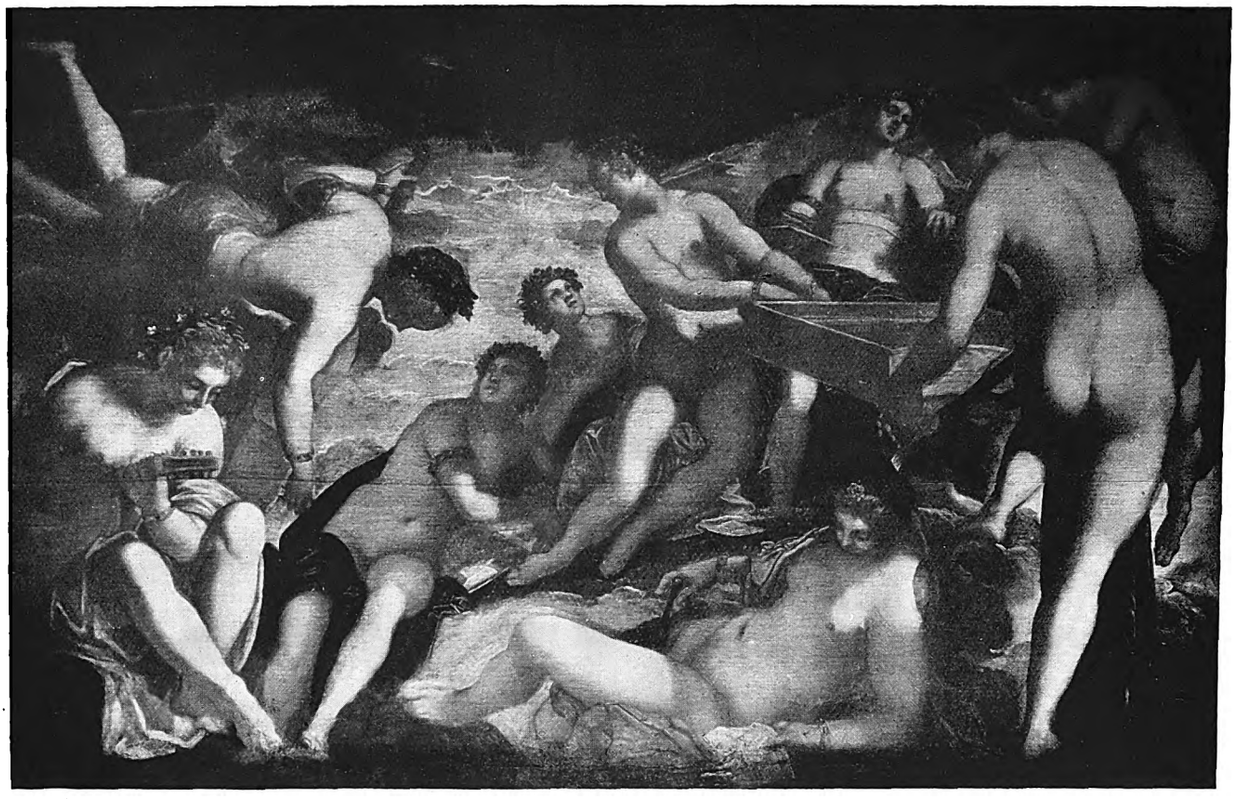
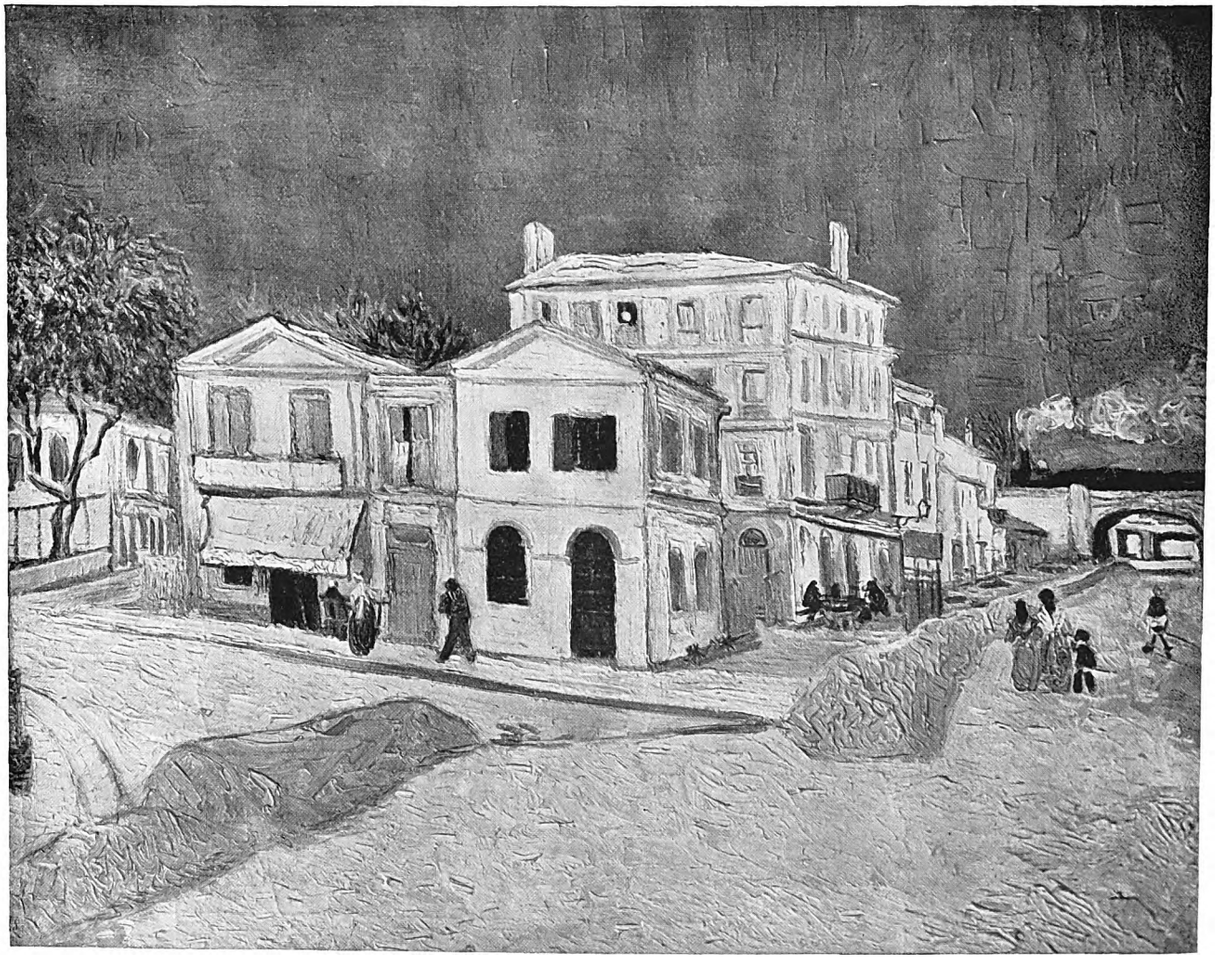


F—The Nine Muses, by Tintoretto and pupils. A replica of the picture of which a surviving fragment is shown on Plate III, E. Canvas. (Hampton Court) *(Copyright of His Majesty the King)*

Plate IV. Originals and Replicas from Tintoretto's Studio



The Yellow House at Arles, by Vincent Van Gogh. Canvas, 71.1 cm. by 88.9 cm. (Leicester Galleries)

Monthly Chronicle: Van Gogh

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cope, and now is known as the *cappa magna*, and it might well have been described as a cappa. This term appears to be known to the cataloguer, for he makes use of it in describing the St. Bernard in the Master of Werden's *SS. Jerome, Bernard, Giles and Romuald* (No. 250); but there he is wrong, for St. Bernard wears his proper habit, a cowl; and, oddly enough, while he describes St. Bernard so precisely, if so wrongly, he says of his neighbour St. Giles, who also wears a cowl, merely that he is in a black habit.

It is, of course, not always easy to identify the subject of a painting, but in cases which are doubtful one has a right to have the doubt expressed. The figure in brown in the *Two Saints* of Macrino of Alba (No. 1201), is a case in point. The cataloguer, as might be expected, sets it down as a Franciscan without comment; but a Franciscan wears a cord, whilst the religious here represented has a leather girdle. St. Nicholas of Tolentino occurs to one's mind, but he was an Augustinian hermit, and as such wore a black habit. It looks as if the artist has misrepresented the colour of the habit or the nature of the girdle. Caution is indicated, but the cataloguer states bluntly that the saint is a Franciscan. It may be so, but one would like, and is perhaps entitled, to know how the decision was arrived at, in view of the absence of the Franciscan cord. Another troublesome painting is the *Portrait of a Religious* (No. 710) of the school of Gerard David. In the catalogue it is stated that the original was "probably a monk of the Cistercian abbey of N.D. des Dunes." He is certainly clothed in white with a black cowl, and out of their monastery Cistercians wore a black cowl over a white tunic — St. Bernard is so represented by the Master of Werden (No. 250). But the Augustinian hermits did the same in some places; St. Nicholas of Tolentino, who was one of them, is so represented in a scene from his life in the cathedral of Tolentino, which was reproduced in the BURLINGTON MAGAZINE for November 1916. The religious in the National Gallery portrait suggests a friar rather than a monk, and till it has been established that there was no Augustinian monastery in Bruges at the end of the fifteenth or the beginning of the sixteenth century, it is going too far to say that the religious whose portrait we have was *probably* a Cistercian. But if there is doubt in regard to these two paintings there certainly can be none in regard to that of Moretto of Brescia, which is labelled *Madonna and Child with SS. Dominic and Francis* (No. 3094). The right-hand figure, in greyish white, wears nothing resembling the dominican habit, of which there are plenty of examples in the Gallery.

The National Gallery is not singular in its misdescriptions, though perhaps it may claim a sad pre-eminence. At Dulwich there is a picture of Turchi labelled *A Venetian Procurator* (No. 287) in which St. Laurence Giustinian, patriarch of Venice, appears. The catalogue tells us that he is wearing a "grey coat," which, in fact, is a white linen rochet darkened by time. This is bad enough, but the description of a picture in Lafenestre and Richtenberger's *Musée du Louvre* beats it. The picture in question is a representation of the Madonna bestowing a chasuble upon St. Ildephonsus, bishop of Toledo; the title actually given to it is the enthronization of St. Isidore, and the chasuble is described as a pallium. What a chasuble is may be seen in a picture in the National Gallery, *St. John the Evangelist being lifted into Heaven* (No. 580), by Giovanni dal Ponte, in which it is worn by St. John, whilst the pallium is found in the armorial bearings of the See of Canterbury. A comparison of the two will show how closely they resemble one another! To these examples may be added one which appeared in the catalogue of the Exhibition of Spanish Masters in the Grafton Galleries in 1913. In this catalogue there were a number of delightful blunders in matters of this kind which were noted at the time in this magazine; but the choicest of them all was the description of the portrait of some official of the Inquisition, a Franciscan, as a picture of St. Bonaventure, after his death, finishing the life of St. Francis, he having been resuscitated for the purpose; and this in spite of a scroll giving particulars of the original of the portrait.

Lafenestre and Richtenberg mistook a chasuble for a pallium; the National Gallery cataloguer, on the other hand, has mistaken another garment for the chasuble. Zoppo's *Bishop Saint* (No. 3541), is said to be wearing a black chasuble with a rose and gold cope, a combination which again excites one's curiosity. The black chasuble, however, turns out to be a black hood, presumably of the bishop's order, over the cope, like the grey one in Giovenone's *Madonna and Child with Saints* (No. 1295); the catalogue describes the wearer in the latter case as St. Nicholas, but beyond doubt St. Bonaventure is intended. Why should St. Nicholas be represented with a grey hood and a cardinal's hat on his shoulders?

There is one more picture which cannot be passed over, *St. Benedict clothing SS. Maurus and Placid* (that is, investing them with the monastic habit) by Lorenzo Monaco (No. 2862). In the old catalogue this was called *St. Giovanni Gualberto instituting the Order of Vallombrosa*, and the cataloguer wrote: "St. Giovanni raises in his covered hands the Mantle [i.e., the cowl] of the Order, about to invest a Cistercian kneeling

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on the red-tiled floor." It happens that all the figures in this picture are clothed in white though the Vallombrosans wear black; and further, the figure of the individual about to be clothed shows his scapular, which like the rest of his habit is white, though if he were a Cistercian it would be black. These facts would be known to the painter, who was a monk. More than this, one wonders how St. John managed to clothe Cistercians, as the Cistercian order was not founded till a quarter of a century after his death! The picture obviously represents St. Benedict clothing SS. Maurus and Placid. The absurdities of the label and the description were pointed out to Sir Charles Holroyd, with the result that the title was changed in the catalogue, and after a while his successor, Sir Charles Holmes, changed the label.

This picture is now officially known as *St. Benedict clothing SS. Maurus and Placidus,* but the description in the catalogue, though altered, is as mirth-provoking as before. There are thirteen figures, and they are said to be all habited as Cistercians, including the kneeling monk; and this description has been adopted by Sir Charles Holmes in his new book on the Italian masters in the National Gallery. The kneeling figure is most certainly not in the Cistercian habit, and even if the others were ali Cistercians there is nothing in their habit to indicate the fact. The truth is that neither cataloguer realized that some Benedictines wore, and wear, white instead of black; that is, ordinary Benedictines and not only the Olivetans and Camaldolese. The monks of Bec wore white, the monks of Monte Vergine still do so, as do the monks of the English house of Caldey. The frescoes of Spinello Aretino in the sacristy of San Miniato at Florence show St. Benedict and his monks in a white habit; that church, however, may have belonged to white monks, I do not know. But there are examples of St. Benedict in white in the National Gallery itself; in the St. John of Giovanni dal Ponte (No. 580), in the predella of the triptych by Niccolo di Pietro Gerini (No. 579), and probably in the *Four Saints* of the Master of Werden (No. 250). The figure in a white cowl in this last picture is described as St. Romuald, but it is much more likely, apart from external evidence, to be St. Benedict; and the same may be said of the figure in white in Francia's *Madonna and Child with St. Anne* (No. 179), which was described as St. Benedict in the old catalogue. There is no obvious reason for the change except the obsession of the cataloguer by the *idée fixe* that anyone in a white cowl must be either a Cistercian or St. Romuald; one wonders how he was induced to accept a figure in a black cowl in the *Four Saints* of the Master of Werden to be St. Bernard, or the possibility of the original of the Flemish *Portrait of a Religious* being a Cistercian of N.D. des Dunes.

Blunders of the kind which have been dealt with in this article are no credit to English scholarship. There is obviously no reason why those in charge of galleries and museums should know anything of this ecclesiastical lore; but there is every reason why, if they chose to deal with it, they should take the trouble to acquire accurate information, for it does not come by the light of nature. There are people to whom many of the things here referred to are matters of everyday knowledge; but as was pointed out once before in the pages of this magazine, the idea does not seem readily to suggest itself, or to be easily allowed, that something may be learnt from those to whom daily use and wont makes such things familiar, reference to whom might prevent the writing of much learned nonsense.

TEXTILES IN COLOGNE MUSEUM

BY GEORGE SAVILLE SELIGMAN

CANON A. SCHNÜTGEN died in 1918 after having in 1906 given his entire collections, composed of all manner of valuable objects, and in particular of textiles, to the town of Cologne. His distinguished colleague, Dr. Witte, succeeded him in the directorship of the Museum, and from then onwards, thanks to his indefatigable zeal, the Museum became possessed of numerous acquisitions of high quality.

Among the woven stuffs certain types are of special interest, notably those known as " tissés de Cologne," made by the weavers and embroiderers of the town under the influence of the Cologne and Flemish schools of painting; these textiles remained unique for centuries. The earliest preserved in the Museum date from the thirteenth century, followed by examples from the fourteenth, fifteenth and early sixteenth centuries. During these periods a fantastic number of these "tissés de Cologne " were appliquéd on liturgical vestments. Those of the thirteenth and fourteenth centuries are generally very narrow bands ornamented with geometrical designs; growing larger towards the end of the fifteenth century and depicting well-composed scenes, generally from the New Testament, in bright colour schemes in which red and blue predominate. It is not till the close of the fifteenth century that we begin to find embroidery on

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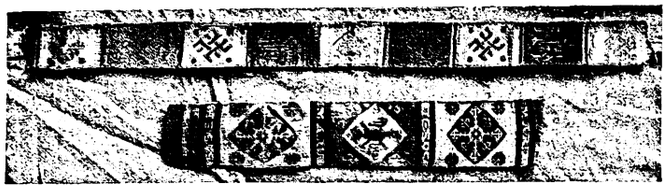
A



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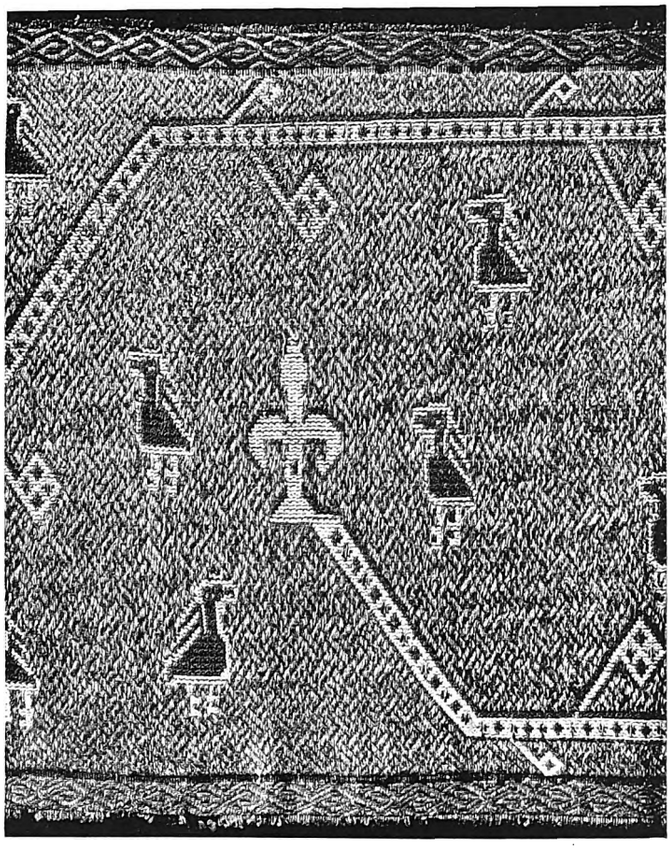
C

D



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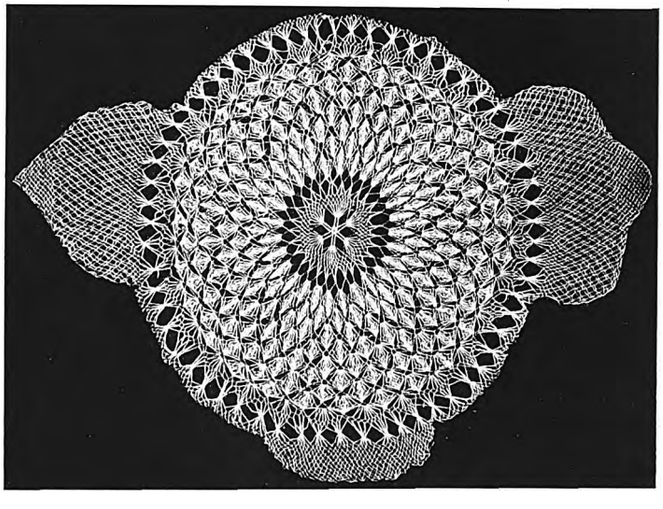
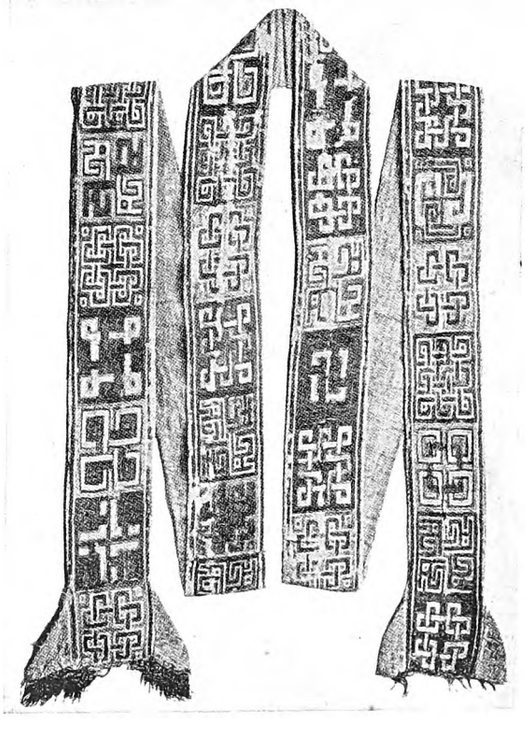


F



G

A, B, C—Tissés de Cologne, 13th century, 14th century and early 16th century respectively. *D*—Fragment woven in point natte and interwoven with gold thread; German, 12th century. *E*—Net reliquary cover, 13th century. *F*—Chasuble; German, about 1450. *G*—Stole, 13th century, from Göss Cathedral. (Cologne Museum)

Plate I. Textiles in Cologne Museum

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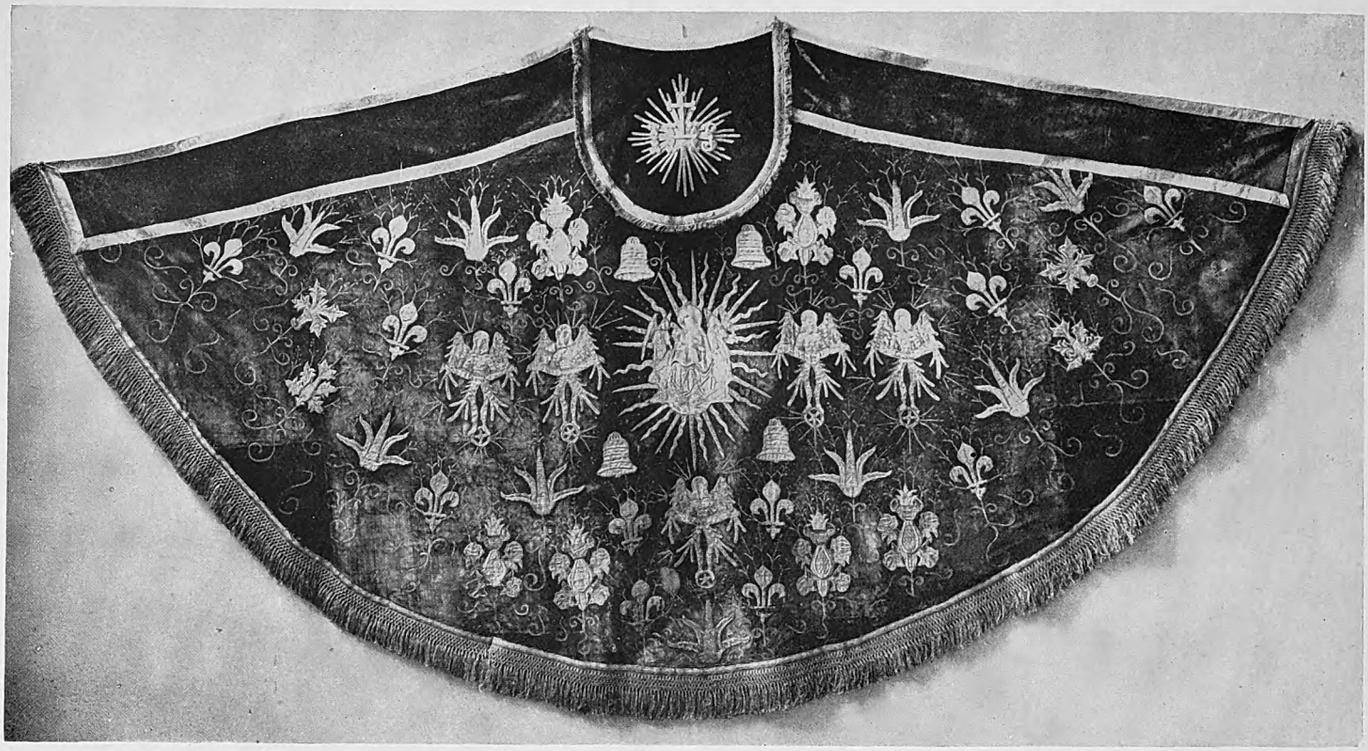

H—Cope; English, late 15th century. (Cologne Museum)

Plate II. Textiles in Cologne Museum

A—Painted wood bust. Florentine; early 16th century. (Victoria and Albert Museum)

B—Terra-cotta death mask enclosed in a wreath. Florentine; second half of 15th century. (Victoria and Albert Museum)

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these woven materials. PLATE I, A shows a narrow band of the thirteenth century, PLATE I, B one of the fourteenth, and PLATE I, C another in bright colours embroidered at the beginning of the sixteenth century.

Another very interesting acquisition [PLATE I, D] is that of a fragment woven in *point natte* interwoven with *chypre* gold and decorated with fleur-de-lis and birds in gold thread. This piece measures about nine feet. The fleur-de-lis has no special significance at this date; it had been used as a decoration for centuries. It is difficult to decide for what purpose the material was used. In spite of its secular ornamentation it may, like many others, have formed the lower part of an *aube* or other ecclesiastical vestment. All the same I incline to the theory that it formed part of a secular costume; perhaps it was the decoration of a *bliaut*, a type of under-robe, which during the twelfth, thirteenth, and fourteenth centuries was the privilege of the upper classes. Sicilian influence is apparent in the rich and regular ornamentation; this influence shows itself to a certain extent in the Rhine valley, and it seems to me that one may regard this fine fragment of twelfth century work as German.

A piece of exceptional interest is a net reliquary cover of the thirteenth century [PLATE I, E]. This cover was found in the Church of the Holy Apostles in Cologne; it covered the top of a reliquary and was itself covered by two woven *couvre-chefs* of different dates, the first being of Genoese velvet of the fifteenth century, the other of gold brocade of the eighteenth. Dr. Witte examined many of these reliquary in Osnabrück Cathedral, and found at least three, and sometimes as many as seven, covers to each reliquary, the earliest being always of the thirteenth century. How came this multiciplicity of *couvre-chefs*? Perhaps the most worn were replaced, though the first was left to indicate the date of presentation of the relic.

A large English cope of the end of the fifteenth century [PLATE II, H] is catalogued as "Flemish, about 1500." This cope is too characteristically English, with its embroidery of flowers and angels, with which we meet so constantly at this period, for us to spend much time on its identification. It merits special attention because of the four bells which surround the central motive and which may have a significance which escapes us; are they perhaps the emblem of some order or of a convent? The history of the cope, told to me by Dr. Witte, is curious. During the French Revolution the Father Superior of the Chartreuse emigrated to Dorsten in Westphalia, near Wesel. He died there, leaving to the Church of Dorsten in acknowledgment of the hospitality he had received from the village, this cope and two eighteenth-century reliquaries. The Church used the cope for high festivals till 1910. Dr. Witte, who is a native of Dorsten, remembered the cope which he had seen as a child, and acquired it for the museum.

A very lovely chasuble [PLATE I, F] with a blue silk background, the centre decorated with a panel of Cologne work and ornamented with red and blue angels, is catalogued, "English, about 1400." I rather think that 1450 would be a happier guess, while the angels do not appear to me to be English. These angels, charmingly delicate, of great artistic merit and perfectly executed, do not in any way resemble the angels of the decadent English embroidery of the end of the fifteenth century; they are German, and the design of the ribbon which separates them confirms me in my identification.

Among the many hundreds of textiles in the Cologne Museum, I shall cite in conclusion a stole of the thirteenth century [PLATE I, G]. It is not only the rarity of the period which makes it remarkable, but I attribute it, together with certain fragments in South Kensington (a stole, No. 8305, and a maniple, No. 1262), to the ornaments of Göss Cathedral, which are preserved in the Museum in Vienna; it is of the same technique and colour scheme.

NOTES ON VARIOUS WORKS OF ART

THE USE OF DEATH-MASKS BY FLORENTINE SCULPTORS. — In any discussion of the authorship of the two terra-cotta busts in the collection of Monsieur Michel van Gelder, illustrated in the September number of the BURLINGTON MAGAZINE (p. 129, Pl. I), it should not be forgotten that, so far as it is permissible to venture an opinion from an inspection of the photographs alone, the bust of a man is probably, and the bust of a woman possibly, moulded from a death-mask. No characteristics of Benedetto da Maiano, or any other artist, can legitimately be traced in the features of the many Florentine busts in terra-cotta and other materials which were made in this way in the late fifteenth and early sixteenth centuries.

Such busts are, as a rule, not difficult to distinguish. The naturalistic rendering of the mouth, chin, ears, and nose contrasts at once with that of the eyes, which have necessarily been opened and worked up by the sculptor. The mouth is either half-opened or compressed with an unnatural tightness; the chin, in the case of unbearded male busts, sometimes shows traces of a stubbly growth; the beard and moustaches, if they are present, have a flattened effect, probably due to soaping or greasing.

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The practice of making and using death-masks evidently became a popular fashion in Florence in the second half of the fifteenth century; and similarly cast, or rather moulded, masks were perhaps occasionally made from living models as well as from corpses. Vasari's often-quoted account ascribing the invention of the process to Verrocchio is demonstrably incorrect; it may be, as Dr. von Schlosser has suggested, that it was deliberately introduced in imitation of a parallel passage in the Elder Pliny referring a similar invention to Lysistratos. But the vast majority of these busts certainly do date from a period that begins shortly before the end of Verrocchio's life.

The Victoria and Albert Museum possesses six or seven busts of this kind. The simplest, and by far the rarest, form is that in which the death-mask is treated as such and enclosed in a wreath, as in the bust here illustrated [PLATE B] (No. 66—1882), a pendant to which, with the head of a woman, was in the Courajod collection (illustrated in the *Bulletin de la Société Nationale des Antiquaires de la France,* 1882, p. 163). Here the eyes have barely been opened, and the distortion of the mouth gives rather a ghastly effect.

Four terra-cotta busts (4906-1858, 7587-1861, 7588-1861, 322-1894), and one in stucco, have clearly been made up by adding a modelled occiput and shoulders to a moulded mask. In the first (4906-1858) an unusually pronounced shrinkage of the clay used for the mask has resulted in an absurd disproportion between the head and the life-sized shoulders, which are most carelessly constructed. In the stucco (7623-1861), which must date from well on in the sixteenth century, the whole upper half of the body from below te waist, with the arms and hands, has been modelled with pronounced success.

There is no bronze bust at South Kensington directly made from a moulded mask, like the so-called Fracastoro at Vienna. But a very peculiar example of the faithful copying of a death-mask may be seen in the painted wooden head (A2-1916) presented a few years ago by Lancaster Herald [PLATE A.]. The difference between the treatment of the eyes and the other features is pronounced, and can be recognized even in a photograph; the mouth is slightly open, and the realism of the modelling, especially in the lower part of the face, is remarkable. It seems possible that this curious head may have been intended for a votive image to be dressed in the clothes of the deceased man. The use of such images in Italy and elsewhere has been discussed with much curious learning by Dr. von Schlosser in the Austrian *Jahrbuch,* xxix (1910-11); the references to the use of death-masks may be found on pp. 217-219.

ERIC MACLAGAN.

A PATRIOTIC SPEECH BY TITIAN.—One day in the beginning of January, 1572, the booksellers on the piazza at Venice offered their customers a new pamphlet: *Il discorso di Titiano.* They had already had a great number

TITIANI VECELLII
EQVITIS
PRO CADVBRIENSIBVS
Ad Seren. Venetiarum Principem
ALOYSIVM MOCENICVM
ORATIO.
Habita VI. Kalend. Ianuarii M D L X X I.
Pro magna nauali Victoria Dei gratia
contra Turcas.

Venetijs, ex Officina Dominici Guerrei, & Io. Baptistæ, fratrum.
M D L X X I.

FIG. TITLE PAGE

of poems exalting the navy of the Serenissima which had won the great battle over the Turks. Lepanto was then considered one of the greatest victories in history. The festivities kept the Venetians busy for several months.

On January 6 Titian, then ninety-four years old, as ambassador for the people of Cadore, celebrated this victory by a long six-page speech in Latin. He made it in the presence of the Doge and the great Council. This fact seems to be entirely unknown to the scholars who have written about Titian. Crowe and Cavacaselle wonder if Titian did not take any active part in the festivities but they seem not to have any knowledge of it. As I have a great collection of books and prints about the battle of Lepanto, the Italian booksellers generally offer me what they have got in that line, and so one day in the beginning of the war the Lubrano at Naples showed me this little pamphlet, of which the title page is here reproduced. He

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said that it was very rare and that he had never seen it before. I put it into my collection, with the intention of finding out if it were unknown. I have had the experience that when a book or print is considered unique on the Continent there are generally two copies of it in the British Museum. But this time there is no copy in the British Museum, and so I thought it worth a notice here. Very likely copies may be hidden away in other libraries. As a curiosity it is interesting; interesting to see that Titian was still at ninety-four vigorous enough to make such a long speech in Latin, even if he did not write it himself. Perhaps he did so? The speech is what such a speech ought to be. The most interesting circumstance is that he talks about "Italia." Most Italians of his time only talked about their own district, like Prato or Florence, or Milan or Monza. Hardly anyone talked about a united Italy. The dream of Dante was already forgotten. As I intend having a facsimile of the pamphlet made, scholars may discover other interesting points. Perhaps other literary products of Titian may come to light. It generally occurs so.

F. R. MARTIN.

REVIEWS

English Interiors in Smaller Houses, from the Restoration to the Regency. 1660-1830. By M. JOURDAIN. 202 pp. with 200 ill. (B. T. Batsford.) 24s.

The aim of this book is announced in a separate statement issued by the publisher, mainly to the effect that the modern tendency towards economy has in recent years revived public interest in the simpler domestic buildings of England. Attention is further drawn to the fact that many of the subjects illustrated in the book have now been lost sight of or destroyed. The book is in the nature of a work of reference such as will no doubt be useful to students, architects, builders, and such members of the public as are fortunate enough to possess small town or country houses of the period under review. Discussion is given in separate chapters to different features of the interior, to wall treatment, staircases, chimney-pieces and the like, and the subject is illustrated by a variety of well-chosen plates, most of which are possibly reproduced for the first time. Measured drawings are also introduced to give practical value to the work. The text is full of technical information and is written with the facility of style and regard for accuracy which is characteristic of the writings of this author.

It may, perhaps, be said—and the publisher seems to have anticipated such criticism—that a tendency is shown to wander from the subject of "smaller houses" by constant references to and quotations from the most important architects of the period, and by illustrations of mansions of the type of Kenwood, the house which Robert Adam built for Lord Mansfield. The fascination of the smaller houses of England at this period lies not a little, in our opinion, in the fact that they escaped to some extent the worst features of both the Palladian and Adam styles. The houses of prosperous citizens in London and small country manor-houses were the work often of builders following traditional lines, and were not much affected by the foreign tastes which influenced the fashionable architects of the day. In short, the smaller houses were more typically English. Moreover, they were the homes of the people, not experiments in classical styles of architecture designed largely for ceremony and ostentatious display.

In books of this nature it has rather been the custom, until recently, to assume that English architecture came to a dead stop with the work of the brothers Adam, and furniture with the style of Hepplewhite or the early designs of Sheraton. Latterly, however, a tendency has shown itself to include in the charmed circle of artistic achievement the first twenty or thirty years of the nineteenth century. Miss Jourdain, by carrying her investigations as far as the year 1830, has the chance of exploring ground which has hitherto been not much trodden. It might be argued with some reason that every style, good or bad, is of interest as a reflex of the period of history in which it was produced. Nevertheless, as far as artistic merit is concerned, it must be admitted that force of circumstances or the commands of fashion have, from time to time, caused artists to stumble down blind alleys leading to no useful end.

O. B.

The Chintz Book. By MACIVER PERCIVAL. 103 pp. + 36 plates (4 in col.). (Heinemann.) 15s.

This is an agreeable and moderately priced volume which should commend itself to that considerable body of persons who take an interest in upholstery rather than art, but have the sense to like their upholstery to be in good taste.

Chintz has nearly always been an exotic in Europe, and reached its zenith during the great *chinoiserie* craze which ran full swing in Europe from the middle of the seventeenth to well on into the nineteenth century. It produced a great deal of very nice commercial art and should be severely distinguished from the Japonaiserie craze, which devastated the 'nineties and from which we are only just beginning to disentangle ourselves.

It is often difficult to distinguish European from Oriental work, as many of the designs actually made in the Orient were designed definitely for the European market, and in some cases made on the spot by European residents in the East.

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Mr. Percival's choice of coloured plates has been very tactful and the bright Indian colour will particularly commend itself to a generation nourished on fine shades and half-tints.

France was, after the East, the chief manufacturer of chintzes and all sorts of printed linens, and Mr. Percival gives some very agreeable designs by Huet and Horace Vernet well on into the nineteenth century. Even at this date the *chinoiserie* was as whole-hearted as in the heyday of Beauvais tapestries.

It is dangerous to embark on speculative æsthetics, but it may be that this charming fashion which delighted the wits of Europe for two centuries and is still so attractive to-day, could only be the result of a romantic emotion on the part of the designers towards the Orient, which sprang from limited knowledge. To-day we know too much about the Far East to love it so naïvely, and too little to separate the good from the bad, when we decorate our houses with the last silly little piece of Japanese silk and those horrid late Japanese prints, which still find favour in certain circles.

Anyone who looks at and reads Mr. MacIver's book will be delightfully impressed by the results of the muddled thinking of the eighteenth century, the eighteenth century which loved the East all the better, for knowing so little about it.

F. B.

Fifty-third Annual Report. By the Deputy-Master and Comptroller of the Royal Mint. 135 pp. (H.M. Stationery Office.) 5s.

One part of this book concerns us. On pages 8 to 10 appears a brief but clear statement of the conditions under which coins and medals are designed and produced. The Deputy-Master Mr. R. A. Johnson, frankly admits that recent results are artistically unsatisfactory. The present method is to take a large scale model of the proposed coin and reduce it by means of an instrument called the reducing machine. This Robot-like contrivance is saddled with the blame for the poor quality of the final results, and one can well believe it capable of annihilating much of the beauty of an original model. The report insists on the need for the sculptor to study this device. But would not it suffice for the sculptor to study his model through a concave lens of the correct diminishing power? We put the question without professing to imply an answer. What we do feel clear about is that most modern coins and medals were never made from models having any artistic qualities. The passion for momentary aspects of the sitter, engendered by photography, has effectively invaded the whole craft. The early Victorian penny is a design, the present penny is a photograph. There is no feeling for space in the Georgian penny, and the bas-relief of the king is not better than one mechanically duplicated from the ordinary snapshot, though it has not the charm of a good camera portrait. We have already dealt in these columns with this question (Nov., 1921).

The Deputy Master, we rather suspect, is as aware of this as we are, and his announcement that a standing committee has been appointed to regulate the designing and preparation of seals, coins, medals and decorations is welcome. The names of the members are not published, but merely the institutions they represent, as "The Royal Academy," "The Victoria and Albert Museum," etc. Therefore we are unable to say more than that there is nothing to show whether the committee is strong or weak on the æsthetic side. But we heartily wish the committee success, and suggest as a necessary step that opportunities should be given art lovers and critics, by means of exhibitions at South Kensington or elsewhere, to examine designs approved by the committee.

R. R. T.

MONTHLY CHRONICLE

VAN GOGH.—The Exhibition of Van Gogh's works at the Leicester Galleries gives us, for the first time in England, the opportunity of seeing something of the extraordinary artistic Odyssey which this strange being accomplished in the incredibly short time between his first devoting himself to painting and his tragic end. It is characteristic of his intensely personal and subjective talent that at each period he managed to convey so much of his beliefs, his passions, and of their effect on his temperament. Perhaps no other artist has illustrated his own soul so fully, and this all the more in that he was always the passive, humble and willing instrument of whatever faith held him for the time being in its grip. What strikes one all through his work, and with a fresh astonishment every time one sees it, is the total self-abandonment of the man. He never seems to be learning his art. From the very first his conviction in what he has to say is intense enough to carry him through all the difficulties, hesitations and doubts which beset the learner. He works, like a child who has not been taught works, with a feverish haste to get the image which obsesses him externalized in paint.

One could see that he must have always worked at high pressure and topmost speed, even if his large output in so few years did not prove it. He has no time and no need for that slow process of gradually perfecting an idea and bringing out of it all its possibilities. He is too much convinced at the moment ever to have doubt, and he is too little concerned with the

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fate of his work or of himself to mind whether it is complete or not, so long as he has, somehow, by whatever device or method that may come ready to his feverish hand, got the essential stuff of his idea on to the canvas. This is not the way of the greatest masters, of the great classic designers, but no one can doubt that it was the only way for Van Gogh. And so the fiery intensity of his conviction gave certainty and rhythm to his untrained hand.

What astonishes one most in this series is not only the rapidity of the work itself but the rapidity of the evolution which he accomplished. The *Pair of Boots* (No. 20) is a still-life study in which the influence of his early Dutch training and his enthusiasm for Israels are still apparent. This belongs to the year 1887. The latest work is the *Cornfield with Rooks* (No. 9) done at Auvers just before his death in 1890. And the difference of spirit between these two is immense.

In between lies Van Gogh's *Annus mirabilis* 1888, the year of his sojourn in Provençe, of his comradeship with Gauguin and his first tragic outbreak. And in that year he had not only to sum up, as it were, all his past endeavour, but to accept and digest the influence of so dominating a character as Gauguin's. We see him in the *Zouave* (No. 11), frankly accepting Gauguin's oppositions of flat, strongly coloured, lacquer-like masses, but this is the only obvious evidence of Gauguin's effect on Van Gogh's art. *The Sunflowers* (No. 1) is one of the triumphant successes of this year. It has supreme exubrance, vitality, and vehemence of attack, but with no sign of that loss of equilibrium which affects some of the later works. It belongs to a moment of fortunate self-confidence, a moment when the feverish intensity of his emotional reaction to nature put no undue strain upon his powers of realization.

Van Gogh had a predilection for harmonies in which positive notes of yellow predominated. In his thirst for colour and light combined, he found in such schemes his keenest satisfaction. Here he has chosen a pale lemon-yellow background to set off the blazing golden glow of the petals of his sunflowers, which tell against it as dusky masses of burnished gold. Here, as so frequently in Van Gogh's art of this period and as in most of Gauguin's work, preoccupation with the arrangement of the silhoutte is very apparent. And, moreover, the source from which both artists got the idea—the Japanese print—is evidently disclosed. A lapse from this careful organization of the surface unity on decorative lines is seen, however, in another work, which we reproduce on p. 295, *The Yellow House at Arles* (No. 8). Here the composition shows perhaps a reminiscence of that momentary period when Seurat and Pissarro were his guiding lights.

There is, by the by, a most interesting landscape here of fruit trees with figures which is carried out almost entirely in the style of Pissarro, modified, of course, as all the many styles Van Gogh tried were, by his peculiarly emphatic temperament; though, perhaps, this is less clear here than elsewhere. Certainly one feels that he was bound to abandon so carefully planned, so slowly constructed and so minutely observant a method of painting for some other that would promise a more rapid realization of his idea.

But to return to the Arles picture. Perhaps nowhere else has Van Gogh expressed so fully the feeling of ecstatic wonder with which he greeted the radiance of Provençal light and colour. He had shrunk at nothing in order to find a pictorial phrase in which to sing of the violence of the sun's rays upon red-tiled roofs and white stone walls. To do this he has saturated and loaded his sky, making it, not indeed the conventional cobalt which is popularly attributed to Mediterranean climes, but something more intense, more dramatic and almost menacing. How utterly different is Van Gogh's reading of Provençal nature from Cézanne's contemplative and reflecting penetration of its luminous structure. Here all is stated with the crudity of first impressions but also with all their importunate intensity—and they are the first impressions of a nature that vibrated instantly and completely to any dramatic appeal in the appearances of nature. In striking contrast to Cézanne, too, is Van Gogh's indifference to the plastic structure of his terrain, which is treated here in a cursory and altogether insignificant way. The artist's interest was entirely held by the dramatic conflict of houses and sky, and the rest has been a mere introduction to that theme.

The canvases of the succeeding year, 1889, show another rapidly accomplished evolution. The brushwork becomes more agitated, or rather the rhythm becomes more rapid and more undulating, and all the forms tend to be swept together into a vortex of rapid brush strokes. There are no examples here of the more extreme developments of this period. One *Rocks in a Wood* (No. 19), is quite unusual for this period. It shows, indeed, the new vehement rhythmical treatment of the forms and the agitated handling; but with this goes a singularly well-balanced composition without any strong dramatic effect, and with a peculiarly delicate and tender harmony. It expresses altogether an unfamiliar mood.

The one masterpiece of this period, *The Ravine,* is not here, unfortunately—I believe it is now in America. In this, by some fortunate

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influence, all the agitated vehemence of handling of this period serves only to give vitality to the structure of the rocks, and here, under the dominance of a more steadily held impression, Van Gogh has been able to persist until the loaded paint has become fused into a substance as solid and as precious as some molten ore shining with strange metallic lustres.

It is in the *Cornfield with Rooks* that, as far as this exhibition goes, we get a glimpse of Van Gogh's last phase of almost desperate exaltation. Here the dramatic feeling has become so insistent as to outweigh all other considerations. There is no longer any heed given to questions of formal design, and Van Gogh ends, as one might have guessed from his temperament that he must end, as an inspired illustrator.

ROGER FRY.

DEGAS.—The oil-painting by Degas entitled *Femme à fenêtre* [PLATE] on exhibition at the Goupil Gallery, is a work belonging to the restricted category of paintings done before the affliction of a blind spot had made of the later half of his life a perpetual and tormenting exercise of circumvention. He told me that he attributed this affliction to the fact that, during the siege of Paris, he had slept in a studio with a high window from which the cold air poured down on his face at night. That this painting was done, as he told me, during or soon after the siege, is impressed on my memory by a curious incident about the woman represented. He said that he had brought her, as a present, a piece of horseflesh, and that her hunger for meat was such, that she seized it and tore it with her teeth, without waiting for it to be cooked.

It was natural that, during the years when I knew him, from '83 onwards, he should sometimes have spoken of the torment that it was to draw, when he could only see around the spot at which he was looking, and never the spot itself. When we consider the immense output of the later half of his life, the high intellectual value of it, and the generous store of beauty that forms its contribution to the history of art, the debonair heroism of such a life, its inspired adaptation to conditions apparently intolerable, must remain a monument for amazement and for respect.

It may safely be said that the curious and unique development of the art of pastel that this obstacle compelled him to evolve would not have come into being but for his affliction. A larger scale became a necessity. For the shiny medium of oil-paint was substituted the flat one of pastel. Minute delicacies of detailed execution had to be abandoned. A very natural dread that the affliction might grow made, of the necessary delays that oil-painting exacts, an intolerable anxiety. A pastel is always ready to be gone on with.

I don't know that it is necessary to hold a brief for the one or the other period. Rather is it interesting to understand their growth and the relation of each to the other. I find a peculiar satisfaction in recognizing that this giant among the moderns founded his art on the old traditions of oil-painting, on the rich and glowing colour of transparent shadows and on delicate and exquisite impasto in the lights. That he painted, when he was free, for all the world like Rubens or Turner or the early Wilkie. That the immortal gods, as Homer assures us, though their residences may be distant, are on excellent terms with each other. WALTER SICKERT.

DAUMIER.—As the years increase that separate us from Daumier, we have an illusion that he is addressing himself more and more shrewdly to modern people. It is as if he were permitting himself from the grave one more wink at the antics of society. The "ultramodern," according to the newspapers, is fleeing from life into a realm of formal relationships, whereas what is really happening is that modern artists reveal themselves as seeking a path back from abstract art to life; and if the process is slow it is because painters have learned their lessons in design and are determined at all costs not merely to replace one species of knowledge by another. No one of his time was so skilled as Daumier in rearranging visible material into harmonious assemblages of forms. Daumier the artist was probably both incapable of and unwilling to do so without projecting into these forms the peculiar passions and prejudices of Daumier the philosopher, the psychologist, the humourist. This more than anything else is what makes Daumier so very difficult to "place"; here we see again how important the art of one's own day is to a consideration of the art of the past. There seems to be one, and only one, reason for connecting Daumier, as critics generally do, with Post Impressionism. That reason is that the merit of the Post Impressionists and a merit of Daumier is that they understood design; that is all they have in common. One feels at once that it would be an exaggeration to say that Daumier the man interfered with Daumier the designer. And if modernist artists can extend the scope of their art in some such direction as did Daumier, without losing their power as composers, there will be as little reason to condemn them on that account as there is to condemn Daumier. But if they succeed they will do so where Daumier almost alone in modern times succeeded. If our painters travel back to what may be roughly called "illustration," nobody would be surprised if Daumier were to be their chief inspiration, because as an observer of life he curiously conforms to the post-war spirit. Like our wise youth, he was born sceptical of human achievement, and hates life as intensely as Mr. H. M. Bateman.

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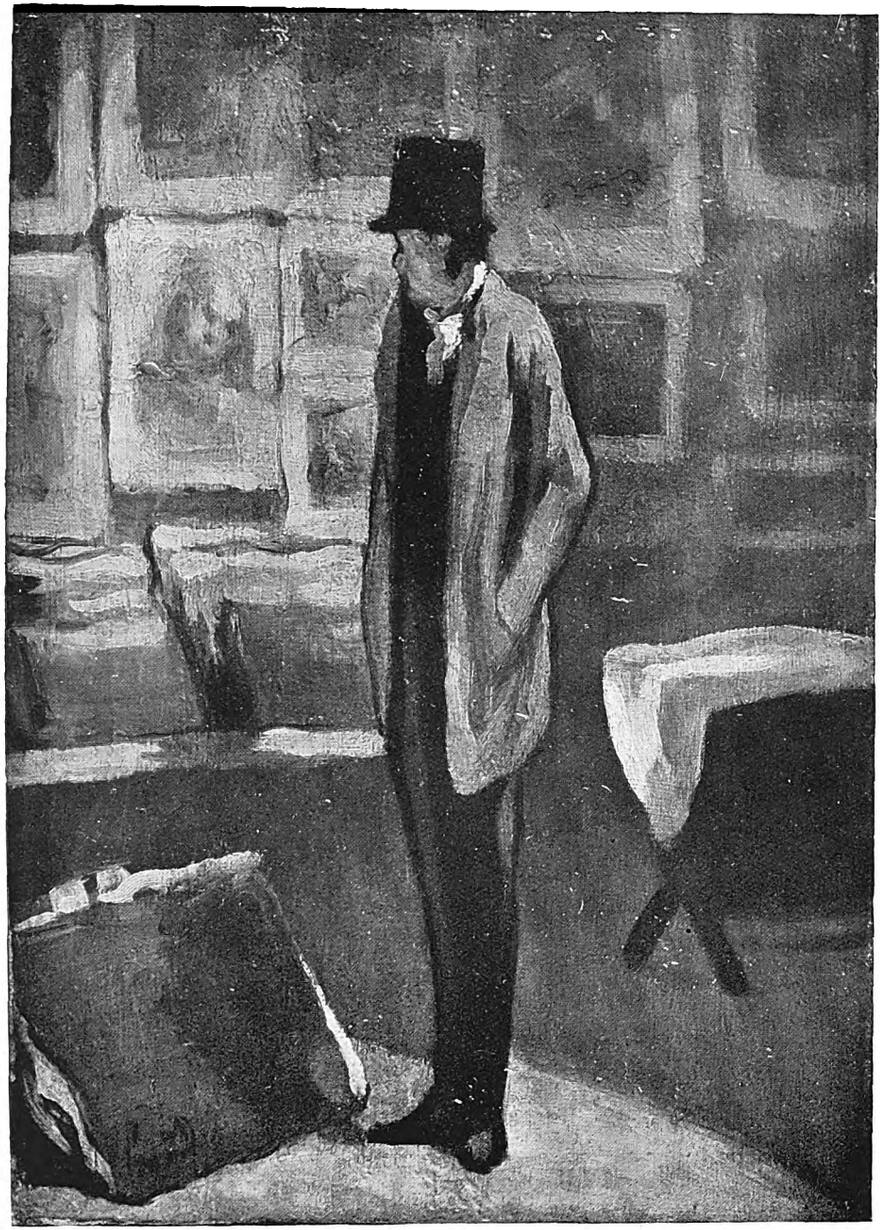
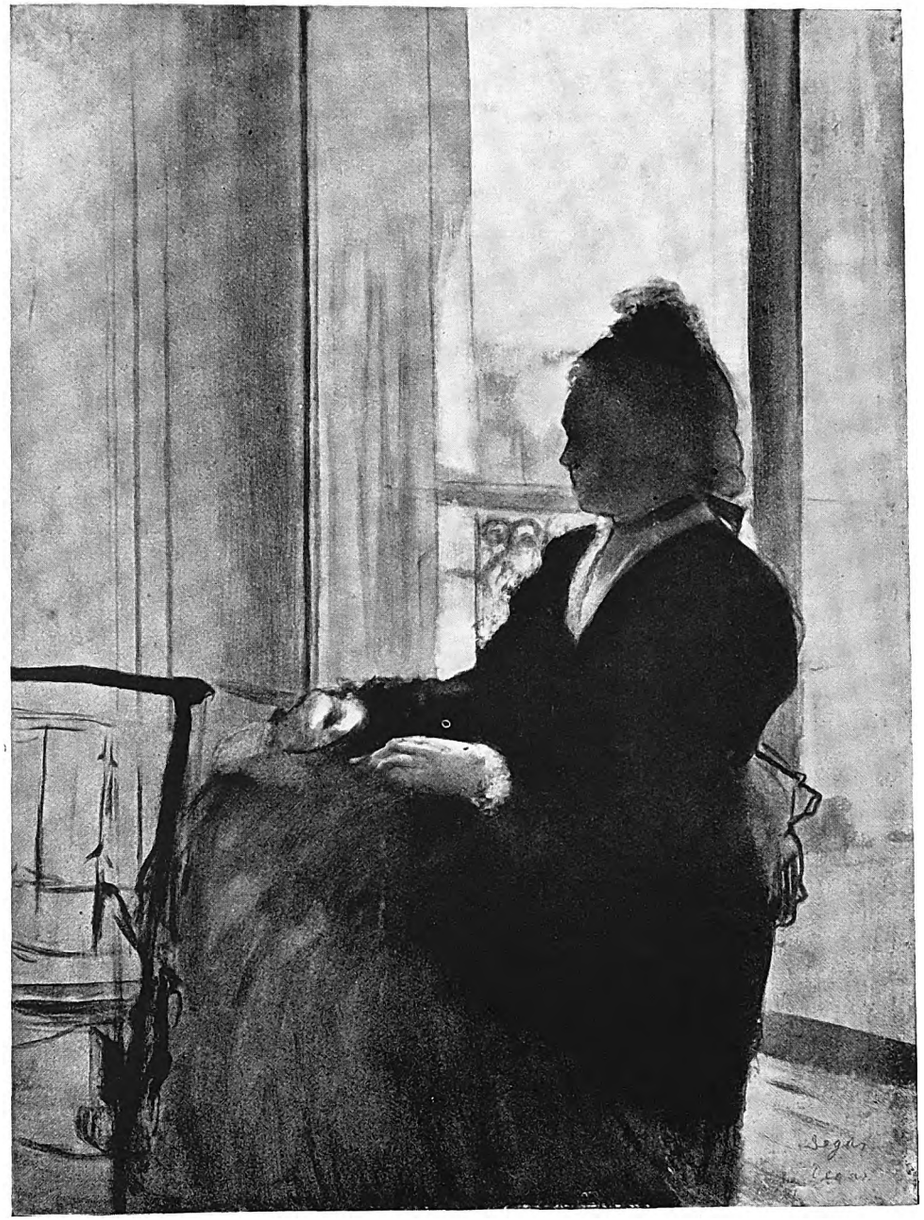


L'Amateur d'Estampes, by Honoré Daumier. Canvas, 33 cm. by 25.4 cm. (Barbizon House)



La Femme à la Fenêtre, by Edgar Degas. Canvas. (Goupil Gallery)

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Had it not been so, he, not the early Post Impressionists, might have founded that modern art which as it was he simply forefelt.

These considerations are aroused by an exhibition of paintings by Daumier at Barbizon House, 8, Henrietta Street. There we see as fine a collection of the artist's paintings as we have any right to expect. It is as comprehensive as it could well be. The little picture of *Georges Feydeau et son fils* (No. 20), shows us Daumier as a painter, pure and simple. Here is one picture, at any rate, that takes its place in modern art as an example of harmonious form and colour, and to which the foregoing remarks hardly, if at all, apply. Unfortunately this work is peculiarly difficult to reproduce in monotone. We have illustrated instead *L'Amateur d'Estampes* (No. 22) [PLATE], which, though better known, inimitably represents Daumier at his best and almost at his most characteristic. For the rest, there are examples of almost all the phases of the master's art, and we recommend the exhibition to students of modern art and of art in general.

R. R. T.

CORRIGENDUM.—November number, "British Primitives," p. 222, col. 1, l. 5. For 1567 read 1667.

LETTERS

"BRITISH PRIMITIVES."

SIR,—In visiting the exhibition of English Primitives at Burlington House, and in reading the deeply interesting articles on the subject in this month's BURLINGTON MAGAZINE, I have been struck by the entire absence of any reference to stained glass. It is strange that what constitutes far more than half of the surviving *corpus* of English mediæval painting has been altogether left out of count. Original works in stained glass would have been difficult to exhibit, but there are plenty of copies in existence no less faithful than, for instance, those by Mr. Tristram of the Canterbury and Chichester wall-paintings. Many of the gaps in continuity which are admittedly a weak point in the exhibition might, I am sure, have been filled from this source. The distinctive characteristics of English art in the fourteenth and fifteenth centuries are nowhere more easy to distinguish than in stained glass. As an instance of confirmatory evidence from stained glass, I would point to the strong similarity in rendering of the faces between the *Crucifixion* exhibited by Lord Lee of Fareham and the glass from Winchester College Chapel. Again, the two painted glass roundels introduced into the Sherborne triptych would alone be strong evidence against the English origin of this painting.

Yours faithfully,
BERNARD RACKHAM.

SIR,—To prove that the wall paintings in the Eton Chapel are English is to raise the art of mural decoration in England during the fifteenth century to the same level as any contemporary work on the Continent, outside Italy. Adequate proof, indeed, is forthcoming in Sir Charles Holmes's article in the November number of the BURLINGTON MAGAZINE. But to those sceptics who ask why, if William Baker was English, are there no other traces of his talent or his school in this country, I reply, in spite of the usual iconoclastic explanations, that there are.

There was at this time an extensive school of glass painters in England, and it seems not unnatural to suppose that the College authorities, impoverished by the Wars of the Roses, commissioned a stained glass painter to substitute his paintings for the usual stalls. A remarkable resemblance exists between them and the windows at Fairford, which some persist in supposing to be Flemish, though they are universally recognized as English (cf. BURLINGTON MAGAZINE, March, 1923, p. 133). The figures and architecture are essentially those of a stained glass window, the latter being in all cases long and vertical and in some almost distorted in the effort to remain upright.

I write in the hope that someone less ignorant than myself will be able to produce evidence in corroboration of this theory, which does in a great measure help to claim William Baker as our own.

Yours faithfully,
ROBERT BYRON.

SIR,—The Flemish influence in the Eton paintings is so plain that if they had been discovered in any other country than this, they would have been attributed to the Flemish school. They may either be the work of a Flemish visitor to England, or of an English painter trained in Flanders. The early Flemish school of painters is in every way more significant than the English. Nobody has yet shown that a corpus of purely English early paintings exists or ever existed. Therefore in this case the onus of proof is with those in favour of an English attribution. The painter's name, as recorded in English documents, was William Baker, and that has been accepted with more enthusiasm than discretion, as proof of native origin. In the fifteenth century there lived and flourished a number of painters bearing the name de Bakker, a name which, of course, has the same connotation as Baker; and a person called de Bakker, if living for any length of time in England, would almost certainly be called Baker. The writer does not know of any William de Bakker, but among the

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de Bakkers of Brussels, whose Christian names are now forgotten, it is quite probable than one so named existed, and that it was he who came here and painted the walls of Eton Chapel. It may be good patriotism to accept the name Baker as proof of native origin, but it is bad scholarship. If it had been Shakespeare or Fortescue it would have been another matter.

Yours faithfully,
GEORGES JANTON.

"SELF-PORTRAITS BY BOL."

SIR,—To my great regret I omitted to refer in my last article on Bol's self-portraits, to the self-portrait in Sir Herbert Cook's collection at Doughty House. Mr. Kronig, in his catalogue of Dutch pictures in the Cook collection, first ascribed this picture, which had formerly been known as a Rembrandt, to Bol, and accepted it as a self-portrait. The picture which was reproduced in your October number [PLATE III, E, on p. 158] can be compared with the illustrations to my article in the February number, and will leave no doubt as to the correctness of this attribution.

Yours faithfully,
A. BREDIUS.

[*Several letters are unavoidably held over till next month.*]

AUCTIONS

MESSRS. SOTHEBY, WILKINSON & HODGE, 35, New Bond Street. Dec. 5. Drawings and pictures, Italian, Dutch and French schools, including a curious portrait by G. A. Licinio da Perdenone, a picture of a courtyard by Henry Danckerts and a historically interesting canvas, *Le Roi boit*, by Jacob Jordaens, reminiscent of part of the picture in the Royal Museum, Brussels. The sale consists of works from various collections. Dec. 7. Early works of art; ivory carvings, stained glass, metalwork, carved wood figures, etc.; various properties. Dec. 10 and 11. Oriental miniatures, MSS., etc. The sale is mainly composed of Persian, Tibetan, and Chinese works of art, Indian miniatures, drawings and embroideries. A number of very interesting examples are included. Various properties.

MESSRS. R. W. P. DE VRIES, Singel 146, Amsterdam. Dec. 11, 12, 13. Etchings, lithographs and modern drawings, including several Cézanne water-colours and examples by Forain, A. Redon, Manet, Méryon and Toulouse-Lautrec. In all there are 948 lots which well deserve the attention of collectors.

MESSRS. CHRISTIE, MANSON & WOODS, 8 King Street. Dec. 14. Old master pictures, the property of the late Sir Henry H. Howorth. As most of our readers knew this collection when it was in Sir Henry's house in Lexham Gardens, we hardly need describe it here. Although limited in scope, it contains a good many interesting pictures of the Dutch, French, and English schools. At the same time Christie's will dispose of several other properties, also consisting of pictures. R. R. T.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

ALEX. COZENS. *Landscape*, dated 1743. Pen and ink.
H. DAUMIER. *The Serenade.* Charcoal, pen and ink and wash.
J. L. FORAIN. *La Question d'Orient (Doux Pays*, 1899). Presented by George Henderson, Esq.
R. B. MARTINEAU. *Head of a Girl.* Presented by the Contemporary Art Society.

PRINTS.

E. A. COLE. *Lovers.* Dry-point. Presented by the Contemporary Art Society.
W. SCORE. *Portrait of John Quick.* Mezzotint, undescribed state.
J. SKIPPE. Thirty-nine chiaroscuro woodcuts. Presented by R. Holland-Martin, Esq., C.B.
W. TITTLE. Twenty-two portraits of Delegates at the Washington Conference. Dry-points.
J. M. W. TURNER. *Mer de Glace.* (R. 50.) The etching. Presented by the National Art-Collections Fund.
J. M. W. TURNER. *Bonneville, Savoy.* (R. 64.) The etching. Presented by Victor Rienaecker, Esq.

VICTORIA AND ALBERT MUSEUM.

*(Items marked * are not yet on exhibition.)*

ARCHITECTURE AND SCULPTURE.

Stone relief with figure of an apsava playing pipes. CHINESE; T'ang dynasty (A.D. 617-960).

CERAMICS.

Dish, *Dutch* maiolica in Urbino style.
Dish of FRANKFORT faience.
Two pieces of COREAN porcelain.
Ribbed Vase, porcelain, with bluish glaze. CHINESE; Ming Dynasty.
All given by Lieut.-Colonel K. Dingwall, D.S.O., through the National Art-Collections Fund.
Drug-pot and lustred vase, earthenware from RAKHA. Given by Alfred Spero, Esq.
Frankenthal porcelain figure with blue shield mark. Purchased out of the funds of the Murray Bequest.
Two Persian earthenware Bowls of GHABRI type, and one vase unglazed with carved decoration. Bought.

ENGRAVING, ILLUSTRATION, AND DESIGN.

*WILFRID BALL. Three sketch-books. Presented by Mrs. Ball.
C. H. EASTLAKE. *The Theatre, Yokohama.* Drawing.

METALWORK.

A silver parcel-gilt Tankard, chased and repoussé. Made by Cornelius Poppe. SOUTH GERMAN (Augsburg hall-mark); about 1700.
A silver-gilt cup (*Kovsh*), with handle cast in openwork. RUSSIAN (Petrograd hall-mark); 17th century.
A bronze ornament in the form of a rock with Princess Kushi-inada and the Dragon, and three bronze weights. JAPANESE; first half of 19th century. Presented. (Part of the C. M. Major collection.)

PAINTINGS.

*Miniature portraits by F. Rasch and E. Vaughan.

TEXTILES.

Textiles from recent excavations at Qua-el-Kebir. Given by the British School of Archæology in Egypt.

WOODWORK.

Twelve models of JAPANESE masks in lacquer. Presented by H.M. The Queen.
Three walnut armchairs, made about 1730 for the Master and Wardens of the Royal Alpha Lodge of Freemasons. Presented by the South Middlesex Lodge (No. 858).
Oak armchair made for the family of Midgley, of Leeds, about 1630. Presented by Mr. T. Mackenzie Fowler.
Reading table of carved mahogany, made in 1770 by William France for the library at Kenwood, Hampstead, built by Robert Adam for Lord Mansfield. Purchased.
Armchair of carved red lacquer. CHINESE; early 19th century. Presented by Mr. E. H. Powell.

INDIAN SECTION.

Life-size marble Buddha on wooden lion-base. BURMESE (Mandalay); 18th century. (I.M. 239-1923.)
*Collection of pre-historic pottery, stone implements, etc., from iron-age graves at Odugattūr, Madras Presidency. Presented by F. J. Richards, Esq., M.A., I.C.S. (I.M. 305 to 351-1923.)

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EXHIBITIONS

GREAT BRITAIN :

London :

AGNEW, THOS., & SONS. *Le Bon Bock,* by Manet and a few Contemporary Pictures.

BURLINGTON FINE ARTS CLUB. Carvings in Ivory.

CONTEMPORARY ART SOCIETY. Recent Purchases with a loan collection of Modern Pictures at Grosvenor House (closes July 8).

CRYSTAL PALACE. Imperial War Museum—Pictures by various artists.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FRENCH GALLERY. French Masters of the 19th century.

GOUPIL GALLERY. Summer Exhibition of Paintings and Drawings by British Artists.

GREATOREX, ARTHUR. Colour Prints from Wood blocks by C. W. Bartlett. Etchings and Drypoints by Winifred Austen. Woodcuts by Timothy Cole. Drypoints by Troy Kinney.

GROSVENOR GALLERIES. Summer Exhibition of Contemporary Art.

INDEPENDENT GALLERY. The John Quinn Collection of the earliest Drawings by Augustus John.

KNOEDLER, M. & CO. Nineteenth Century French Art (closes July 21). [*We regret that last month Mr. Sorin's name was mis-spelt.*]

LEICESTER GALLERIES. Works by the late Sir J. J. Shannon. Drawings by Derain, Piccasso and others.

PARTRIDGE, FRANK. Ralph Wood and Wieldon Pottery.

ROYAL ACADEMY. Summer Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SPINK & SON, 6 King Street, St. James'. Chinese Art. Italian and Flemish Primitives. Egyptian Antiquities.

TOOTH, ARTHUR & SONS. Private Collection, including works by Lord Leighton, Henry Moore, Harpignies, Mancini, Henner, Vollon, etc.

TWENTY-ONE GALLERY. Recent Paintings by Henry Bishop.

WALKER'S GALLERIES. 19th Annual Exhibition of Early English Water-Colours (opens July 6).

Brighton :

PUBLIC FINE ART GALLERIES. Memorial Exhibition of the works of the late Colonel Goff and D. Fox Pitt (closes July 8).

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition

Liverpool :

WALKER ART GALLERY. Works by Members of the Liverpool University School of Architecture (July 7-21).

Manchester :

CITY ART GALLERY. Paintings by Mrs. Swynnerton.

SALES DURING JULY

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. July 6, Old Masters belonging to Sir J. B. Robinson. July 10, Hispano-Moresque Pottery belonging to Francis W. Mark. July 13, Old Masters.

DEBENHAM, STORR & SONS. July 2, Paintings, Drawings, Engravings, Books, China and Works of Art. July 3-5, 10-12, 17-19, 24-26 and 31, Jewellery and Plate.

HARMER, H. R. July 2, 9, 16, 23 and 30, Stamps.

HARMER, ROOKE & CO. July 6, 7, 12, 13, 19, 20, 27 and 28, Stamps.

KNIGHT, FRANK & RUTLEY. July 6, Old French Furniture, Pictures, Bronzes, etc., of the late Duchess of Marlborough.

SOTHEBY, WILKINSON & HODGE. July 2, Nineteen books from the Library of the late Earl of Carysfort. July 3 and 4, Mr. Edward Huth's Library. July 4, Old Master Drawings. July 5, Old English and Irish Silver. July 6, Porcelain, Textiles and Furniture. July 9-11, 16-18, Books. July 11-13, Works of Art. July 17, Paintings. July 23-26, Books and Manuscripts.

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EXHIBITIONS

GREAT BRITAIN :

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BRITISH MUSEUM : DEPARTMENT OF PRINTS AND DRAWINGS. Early Italian Engravings. Etchings by Wilkie, Geddes, F. L. Griggs and D. J. Smart. Lithographs by Flora Lion. Woodcuts by C. Ricketts, C. Shannon, R. Savage and T. Sturge Moore.

COLNAGHI, P. & D., & CO. French Portrait Engravings by R. Nanteüil, Drevet and others.

CRYSTAL PALACE. Imperial War Museum—Pictures by various artists.

DANISH ART GALLERIES, 2, Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FRENCH GALLERY. Modern French and Dutch Artists.

LEICESTER GALLERIES. Drawings by Derain, Picasso and other modern French artists.

PUTTICK & SIMPSON. Loan Exhibition of Colour Prints by George Baxter (August 14-23).

ROYAL ACADEMY. Summer Exhibition (closes August 11).

ROYAL PHOTOGRAPHIC SOCIETY. House Exhibition—Aage Remfeldt, Christiania (August 4-18).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SPINK & SON, 6, King Street, St. James's. Chinese Art to commemorate firm's 150th Anniversary. Primitives.

TOOTH, ARTHUR & SONS. Private Collection, including works by Lord Leighton, Henry Moore, Harpignies, Mancini, Henner, Vollon, etc.

WALKER'S GALLERIES. Nineteenth Annual Exhibition of Early English Water-colours.

Brighton ;

PUBLIC FINE ART GALLERIES. Modern French Art.

Conway ;

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

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EXHIBITIONS

GREAT BRITAIN:

London:

CRYSTAL PALACE. Imperial War Museum—Pictures by various artists.

DANISH ART GALLERIES, 2, Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FRENCH GALLERY. French and Dutch Artists of the 19th century.

GREATOREX, ARTHUR. Water-colours by George Horton. Mezzotints by Norman Hirst. Etchings and Drypoints.

LEICESTER GALLERIES. Modern French Drawings from Delacroix to Derain and Picasso.

TOOTH, ARTHUR & SONS. Private collection, including works by Lord Leighton, Henry Moore, Harpignies, Mancini, Henner, Vollon, etc.

ROYAL PHOTOGRAPHIC SOCIETY. Sixty-eighth Annual Exhibition (opens September 17).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SPINK & SON, 5-7 King Street, St. James, Egyptian antiques.

TWENTY-ONE GALLERY. Summer Exhibition of Paintings, Drawings, and Prints.

WALKER'S GALLERIES. Nineteenth Annual Exhibition of Early English Water-colours.

Brighton:

PUBLIC FINE ART GALLERIES. Modern French Art.

Conway:

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition (closes September 29).

SALES DURING SEPTEMBER

GREAT BRITAIN:

London:

BULL, WALTER & CO. September 27 and 28, Stamps.

DEBENHAM, STORR & SONS. September 4-6, 12-14, 18, 19, 21, 25-27, Jewellery and Silver. September 26 and 27, Contents of 14, Phillimore Gardens (on the premises).

GLENDINING & CO., LTD. September 18 and 19. Coins and Medals. September 24-27, Oriental Art.

HARMER, H. R. September 10, 17, and 24, Stamps.

PLUMRIDGE & CO. September 27 and 28, Stamps.

Inverness:

FRASER, A. & CO. September 11, Old China, Glass, Antique Furniture, etc., belonging to the late Mr. Fountaine Walker.

SWITZERLAND:

Zurich:

MESSIKOMMER, H. September (end of), Collection Léopold Jklé à Saint-Gael of Textiles, including Gobelins, Embroideries, etc., of the 14th to the 18th centuries.

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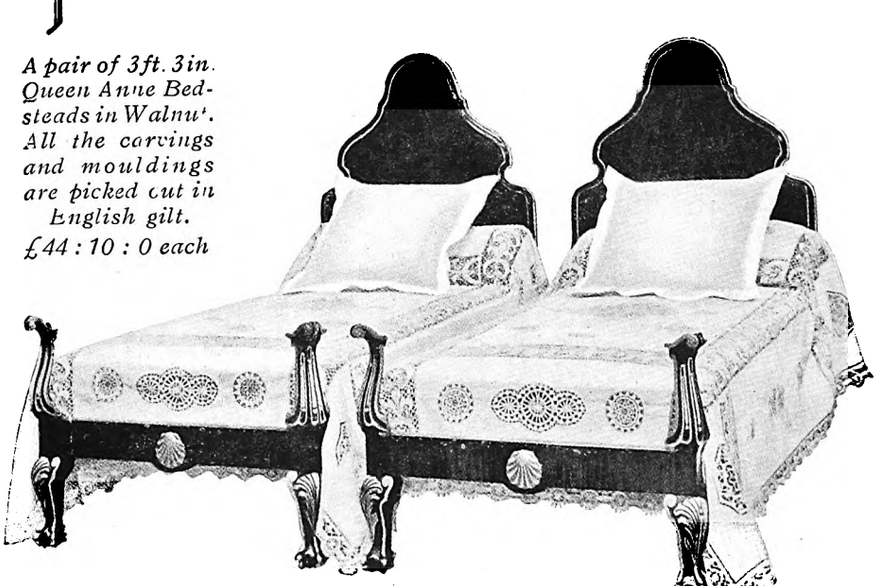

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EXHIBITIONS

GREAT BRITAIN :

London :

BLUETT & SONS, 48 Davies Street. Early Chinese Ceramics. (October 2—16.)

COLNAGHI, P. & D., & CO. Retrospective Exhibition of Etchings and Drypoints : McBey to Rembrandt.

COTSWOLD GALLERY. Third Annual Autumn Exhibition of Water-colours by Cotswold and other artists.

CRYSTAL PALACE. Imperial War Museum. Pictures by various artists.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

GROSVENOR GALLERIES. Paintings and Drawings by Allen Gwynne-Jones, Henry Rushbury, Vernon Wethered ; and Sculpture by K. Hilton Young (Lady Scott).

INDEPENDENT GALLERY. Paintings and Drawings by André Dunoyer de Segonzac.

LEICESTER GALLERIES. (1) Modern French Paintings—Boudin, Corot, Courbet, Daumier, Cassatt, Forain, Monet, Morisot, Pissarro, Renoir, Sisley, etc. (2) Paintings—*The Sabine Mountains*, by E. Mo'r Dickey.

MANSARD GALLERY. The London Group.

PATERSON, W. B. Pottery made and designed by Mr. Shoji Hamada at the Leach Pottery, St. Ives. (Opens October 29.)

ROYAL ACADEMY. British Primitive Exhibition. (Opens October 10.)

ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition. (Opens October 15.)

ROYAL PHOTOGRAPHIC SOCIETY. Sixty-eighth Annual Exhibition. (Closes October 27.)

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Winter Exhibition of the Old Water-colour Society. (Opens October 20.)

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. The Modern English Water-colour Society. (Closes October 27.)

SPINK & SON, 6 King Street, St. James. Egyptian Antiques.

TOOTH, ARTHUR & SONS. Special Exhibition of Water-colours.

WALKER'S GALLERIES. 15th to 27th : Etchings by Miss E. A. Hope ; Water-colours by Miss M. Layng. 8th to 27th : Water-colours by Lady Hume-Williams, Mrs. St. John Mildmay and Miss E. G. Houseman.

YAMANAKA & CO., LTD., 127 New Bond Street. Early Chinese Jade and other Works of Art. (October 1—20.)

Brighton :

PUBLIC FINE ART GALLERIES. Works by Modern British Artists. (October 20—December 31.)

Liverpool :

WALKER ART GALLERY. Annual Autumn Exhibition. (Opens October 20.)

Manchester :

CITY ART GALLERY. Bronzes by Degas.

SALES DURING OCTOBER

ENGLAND :

London :

BULL, WALTER & CO. October 11, 12, 25 and 26, Stamps.

DEBENHAM, STORR & SONS, LTD., October 1, 2, 3, 4, Works of Art, Paintings, Water-colours, etc. ; 2 3, 4, 9, 10, 11, 16, 17, 18, 23, 24, 25, and 30, Jewellery, Antique and Modern Furniture, Silver and Sheffield Plate, etc. ; 5, Old Lace, etc. ; 19, Furniture.

EASTWOOD & HOLT. October 6 and 7, Chinese and Japanese Art.

GLENDINNING & CO., LTD. October 1, Miscellaneous ; 2, 3, 16, 17, 30 and 31, Stamps ; 10, Coins ; 11, 12, Medals, 22, 23, 24, Oriental.

HARMER, ROOKE & CO. October 5, 6, 12, 13, 19, 20, 25 and 26, Stamps.

PLUMRIDGE & CO. October 4, 5, 18, and 19, Stamps.

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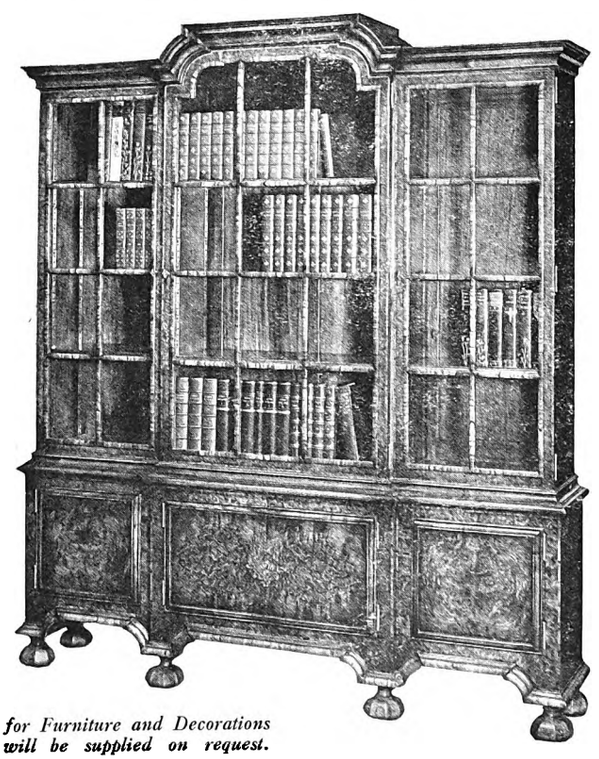

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GREAT BRITAIN:

London:

BEAUX-ARTS GALLERY. Paintings and Water-colours by Gerald Moira. (Closes November 10.)

COLNAGHI, P. & D., & CO. Eighteenth Century Mezzotint Engravings belonging to Mr. Fritz R. Reiss. (Closes November 17.)

CRYSTAL PALACE. Imperial War Museum. Pictures by various artists.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FINE ART SOCIETY. Water-colours by W. Russell Flint. Water-colours, *Dartmoor*, by W. Eggington. Paintings, *Big Game*, by J. G. Millais.

FRENCH GALLERY. Works by Modern Artists, including pictures and drawings by Charles Conder and A. B. Brabazon.

GOUPIL GALLERY. Goupil Gallery Salon.

GROSVENOR GALLERIES. Paintings and Drawings by Allan Gwynne-Jones, Henry Rushbury, Vernon Wethered. Sculpture by K. Hilton Young (Lady Scott).

INDEPENDENT GALLERY. Etchings and Lithographs by Toulouse-Lautrec.

LEFEVRE GALLERIES. Post-Impressionist Pictures by Gauguin, Van Gogh, Toulouse-Lautrec, and representative collection by Renoir. (Closes November 24.)

LEICESTER GALLERIES. Caricatures, *Dramatis Personæ*, by "Quiz." Paintings and Decorations by George Sheringham. Flower Paintings by J. B. Manson.

PATERSON, W. B. Pottery made and designed by Mr. Shogi Hamada at the Leach Pottery, St. Ives. (Closes November 17.)

ROYAL ACADEMY. British Primitives.

ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. 181st Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SPINK & SON, 6 King Street, St. James's. Egyptian Antiques from the Pre-Dynastic Periods to the Egypto-Roman times.

TOOTH, ARTHUR & SONS. Special Exhibition of Water-colours.

TWENTY-ONE GALLERY. Water-colours and Woodcuts by William Walcot, W. E. Riley, and Robert Gibbings. (Closes November 7.)

WALKER'S GALLERIES. The Embroiderers' Guild and Water-colours by Mary Hogarth. (Closes November 14.) Water-colours by Hilda M. Sides, Lady Jephson, and Captain D. N. Morgan. (Opens November 19.)

WHITECHAPEL ART GALLERY. Works by Jewish Artists. (Closes November 24.)

YAMANAKA & CO., LTD., 127 New Bond Street. Chinese Blue and White and other coloured porcelains of the Ming Period. Corean Painting.

Brighton:

PUBLIC FINE ART GALLERIES. Modern British Artists.

Derby:

CORPORATION ART GALLERY. Modern Art.

Liverpool:

WALKER ART GALLERY. Annual Autumn Exhibition.

SALES DURING NOVEMBER

GREAT BRITAIN:

London:

CHRISTIE, MANSON, & WOODS. November 23, Modern Pictures belonging to Captain H. Loeffler.

EASTWOOD & HOLT. November 6 and 7, Chinese and Japanese Sales.

GLENDINING & CO. November 13, 14, 27 and 28, Stamps. November 19-23, Coins and Medals.

HARMER, H. R. November 5, 12, 19 and 26, Stamps.

PUTTICK & SIMPSON. November 1 and 29, Old English Silver and Jewellery. November 2 and 23, Engravings and Etchings. November 2, 9, 16 and 30, Old English and French Furniture, Porcelain, Glass, and Objects of Art. November 8, Baxter and Le Blond Prints. November 6, 7, 20 and 21, Stamps. November 14 and 15, Books and Manuscripts. November 21, Old Pictures and Drawings. November 23, Antique Lace, Textiles and Porcelain.

SOTHEBY, WILKINSON & HODGE. November 7-9, Books. November 12-16, Second portion of the Gardner collection of London Topography. November 19 and 20, Japanese Colour Prints and Chinese and Japanese Works of Art. November 20 and 21, Illuminated Manuscripts and Books. November 21 and 22, French Line Portraits belonging to the late Sir Charles Dalrymple. November 23, Works of Art.

AUSTRIA:

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EXHIBITIONS

GREAT BRITAIN :

London :

COLNAGHI, P. & D., & CO. Original Etchings by E. S. Lumsden.

CRICHTON BROS. Old English Silver and Silver Gilt, acquired from the Duke of Cumberland. (Closes December 15.)

CRYSTAL PALACE. Imperial War Museum. Pictures by various artists.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FINE ART SOCIETY. Paintings and Water-colours by Bertram Priestman. Paintings, *Field and Farmyard,* by Fred Hall. Silverware and Jewellery by Georg Jensen.

FRENCH GALLERY. Works by Modern Artists, including pictures and drawings by Charles Conder and A. B. Brabazon.

GOUPIL GALLERY. Goupil Gallery Salon.

GREATOREX, ARTHUR. Water-colours, *Cheshire and the Wirral Peninsula,* by V. de Ville. Original Etchings and Drypoints.

GROSVENOR GALLERIES. Winter Exhibition of Contemporary Art.

LEFEVRE GALLERIES. Original Sketches and Drypoints by W. Lee Hankey. (Opens December 12.)

LEICESTER GALLERIES. Forty Paintings and Drawings by Vincent Van Gogh. Paintings, *Sabine Mountains,* by E. M. O'R. Dickey.

PANTON GALLERIES. Work of British Artists resident in Paris. (Closes December 24.)

PATERSON, W. B. The 7 and 5 Society.

ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition. (Closes December 15.)

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SPINK & SON, 6 King Street, St. James's. Chinese carved red lacquer. Egyptian Antiquities.

TOOTH, ARTHUR & SONS. Portraits by Harrington Mann.

TWENTY-ONE GALLERY. Reproductions in colour of Paintings by Van Gogh.

WALKER'S GALLERIES. Water-colours, Paintings and Tinted Drawings by Miss E. O. Somerville (December 4-22). Water-colours by Miss May Tritton (December 4-17).

YAMANAKA & CO., LTD., 127 New Bond Street. Antique Chinese Bronzes, Sculptures, Pottery and Ming Porcelain.

Brighton :

PUBLIC FINE ART GALLERIES. Modern British Artists.

Derby :

CORPORATION ART GALLERY. Modern Art.

Liverpool :

WALKER ART GALLERY. Annual Autumn Exhibition.

SALES DURING DECEMBER

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. December 10, Modern Pictures and Drawings; December 11 and 19, Old English Silver, Porcelain and Eastern Rugs; December 12, Jewellery; December 13, Old English Decorative Furniture; December 14, Old Masters; December 17, Objects of Art and of Vertu; December 18, Old Porcelain and Faience; December 18 and 19, English Mezzotints belonging to Mr. Fritz Reiss; December 20, Porcelain and Furniture; December 21, Old and Modern Masters.

DEBENHAM, STORR & SONS. December 4-7, 11-15, 17-20, Jewellery and Plate, etc.

EASTWOOD & HOLT. December 12, Chinese and Japanese Works of Art.

GLENDINING & CO., LTD. December 18-20, Coins and Medals; December 10-14, Oriental Art; December 17, Stamps.

HARMER, H. R. December 3, 17 and 24, Stamps.

SOTHEBY, WILKINSON & HODGE. December 3, 4, 10 and 11, Printed Books and Manuscripts; December 5, Old Master Drawings and Paintings; December 5-7, Armour and Weapons; December 7, Works of Art; December 10 and 11, Indian and Persian Miniatures and Manuscripts; December 12 and 13, Porcelain, Textiles, Chinese Carpets, etc.; December 14, Old English Furniture.

HOLLAND :

Amsterdam :

de Vries, R. W. P. December 11-13, Modern Engravings and Drawings.

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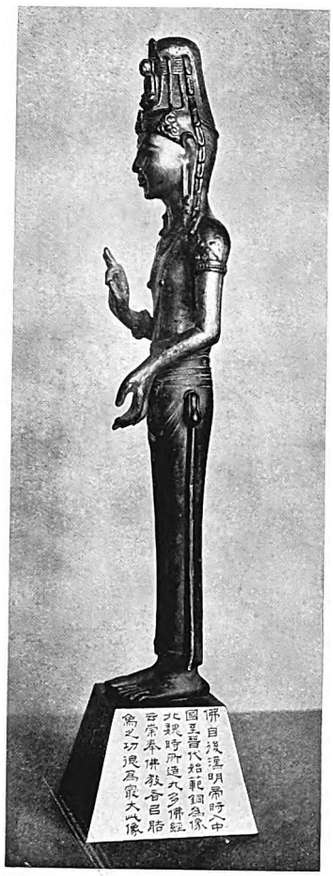

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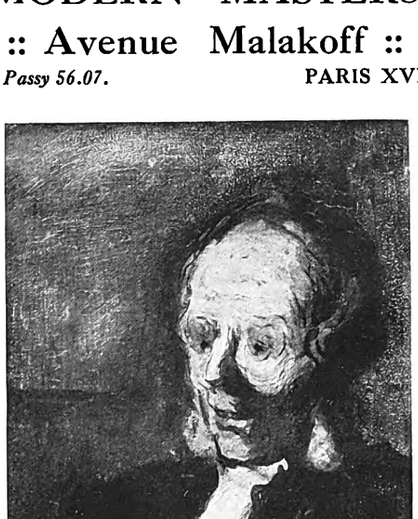

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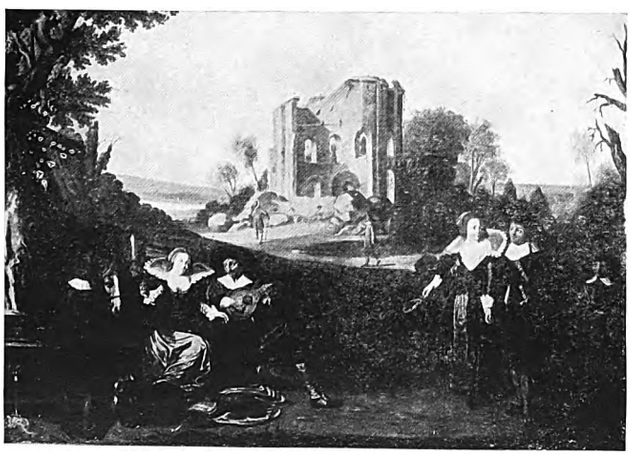
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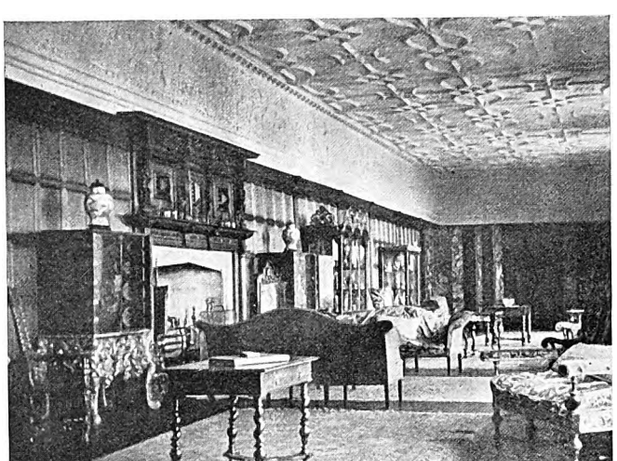

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FORTHCOMING SALES BY AUCTION

Messrs. Christie, Manson and Woods beg to give notice that owing to the General Election they will hold no sales during the week commencing Monday, December 3rd, 1923, although Works of Art to be sold the following week will be on view.

Dates of Sales as amended may be found below :—

Sale Dec. 14th. Madonna and Child with Saints, by Lazzaro Sebastiani. A triptych.

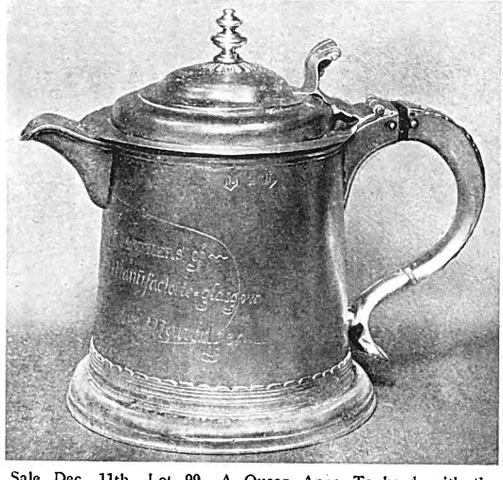
Monday, Dec. 10th: **MODERN PICTURES and DRAWINGS,** the property of THOMAS COOKE, Esq., deceased, late of Croft House, Granger Park Road, Newcastle-on-Tyne; sold by order of the Executors and by permission of the Court; also the property of PATRICK GARDINER, Esq., deceased, late of Crouch End, and from various sources.

Tuesday, Dec. 11th: **OLD ENGLISH SILVER PLATE,** sold by order of the Trustees in Bankruptcy of A. SHRAGER, Esq., deceased; the property of THOMAS MAXWELL, Esq., deceased, late of Irvine, N.B., and others.

Tuesday, Dec. 11th: **OLD ENGLISH and ORIENTAL PORCELAIN and EASTERN RUGS,** from various sources.

Wednesday, Dec. 12th: **FINE JEWELS,** sold by order of the Trustees in Bankruptcy of A. SHRAGER, Esq., deceased, and from various sources.

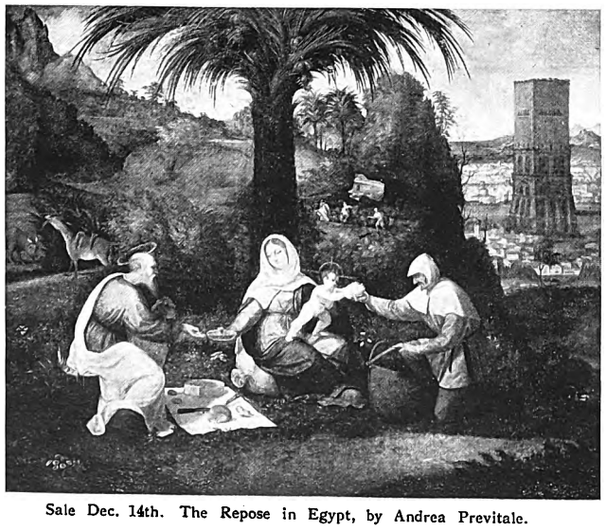
Thursday, Dec. 13th: **OLD ENGLISH DECORATIVE FURNITURE,** sold by order of the Executors of THOMAS HUGH WEGUELIN, Esq., deceased, and removed from No. 1A, St. James's Square, S.W.1.



Sale Dec. 11th Lot 99. A Queen Anne Tankard with the Glasgow Hall Mark. *Circa* 1707.

Friday, Dec. 14th: **PICTURES BY OLD MASTERS,** the property of Sir HENRY H. HOWORTH, deceased, late of 45, Lexham Gardens, S.W.; sold by order of his Executors; the property of SAMUEL SANDARS, Esq., deceased, late of 7, De Vere Gardens, Kensington, and from various sources.

Monday, Dec. 17th: **OBJECTS OF ART and OBJECTS OF VERTU,** the property of Mrs. HERBERT YOUNG, and from various other sources.



Sale Dec. 14th. The Repose in Egypt, by Andrea Previtale.

Tuesday, Dec. 18th: **OLD PORCELAIN,** the property of Mrs. HERBERT YOUNG and the property of a Gentleman.

Tuesday, Dec. 18th and *Wednesday, Dec. 19th*: The Important Collection of Fine **ENGLISH MEZZOTINTS,** the property of FRITZ REISS, Esq., of 204, Cromwell Road, S.W.5.

(*The date of this Sale is as above instead of Dec. 4th and 5th as previously arranged.*)

Wednesday, Dec. 19th: **OLD ENGLISH SILVER PLATE** from various sources.

Thursday, Dec. 20th: **PORCELAIN** and **OLD ENGLISH** and other **DECORATIVE FURNITURE,** and **OBJECTS OF ART** from various sources.

Friday, Dec. 21st: **ANCIENT AND MODERN PICTURES,** the property of Colonel JOHN LANCASTER, deceased, late of Auchenheath House, Lanarkshire, late Deputy Lieutenant for the County of Lanarkshire; and **OLD PICTURES,** the property of a Gentleman, and from various sources.

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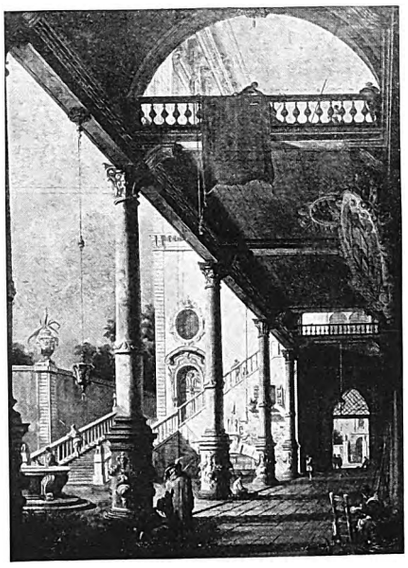

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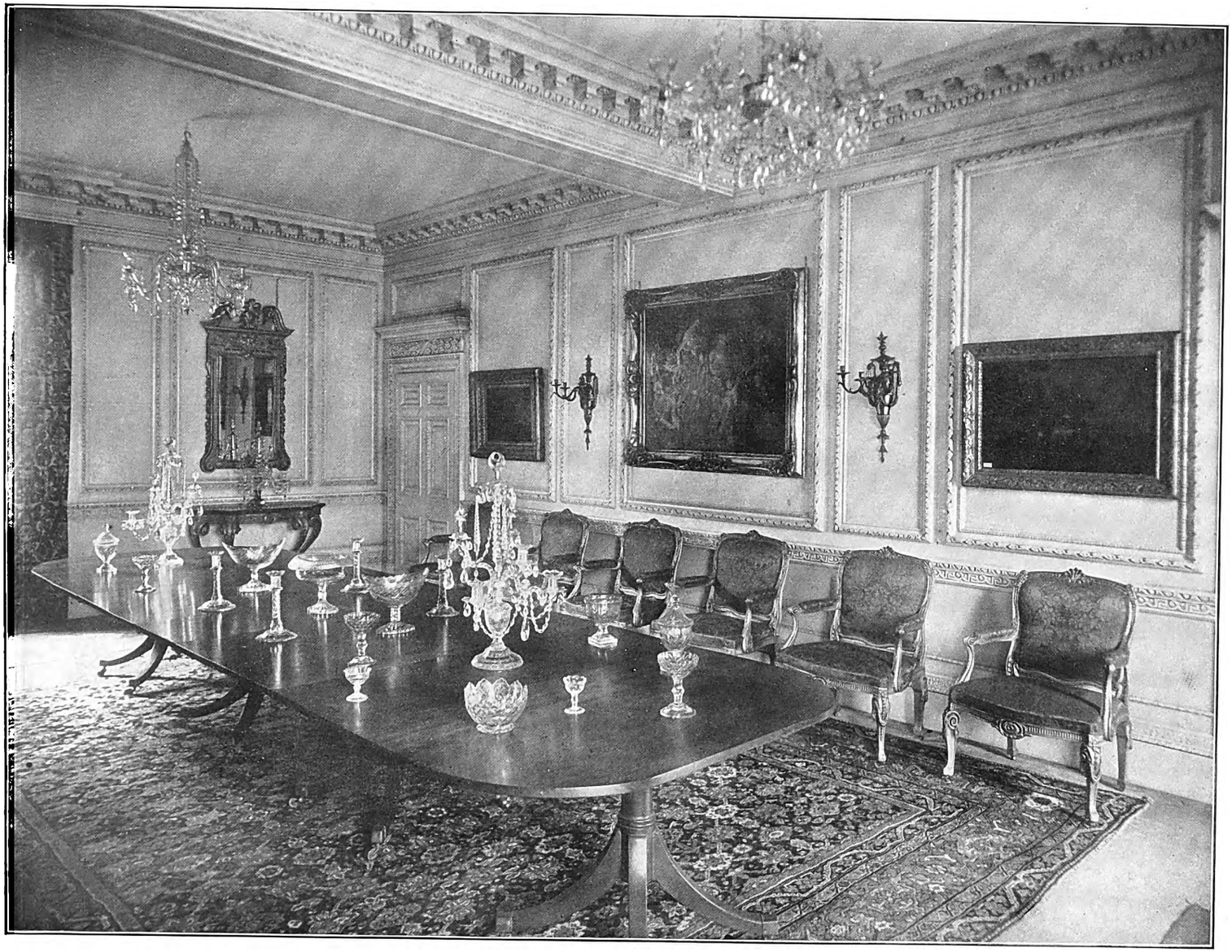

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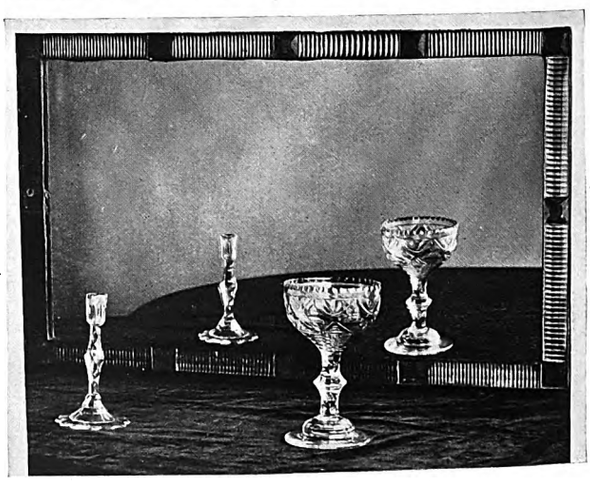

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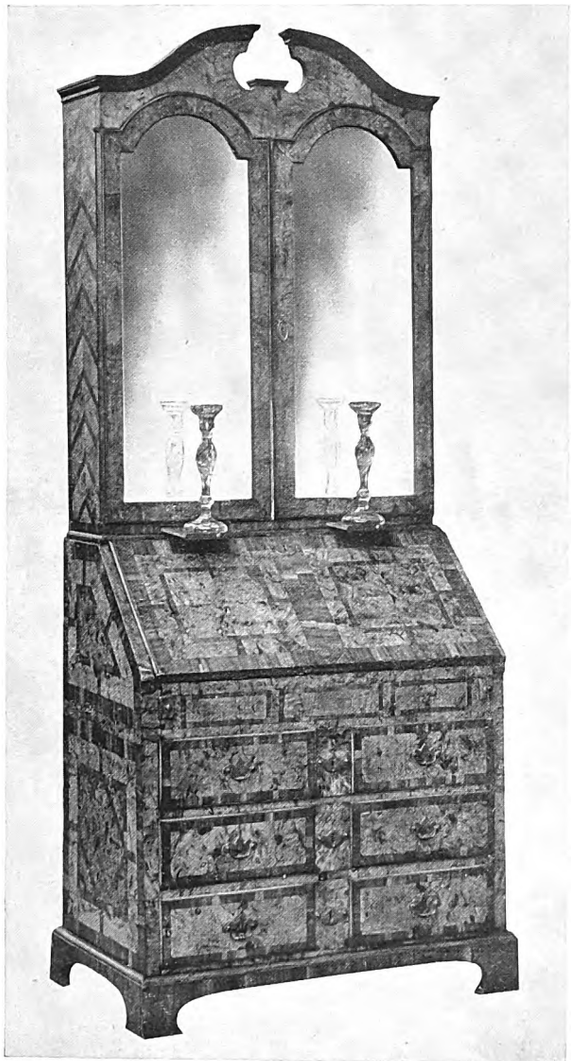

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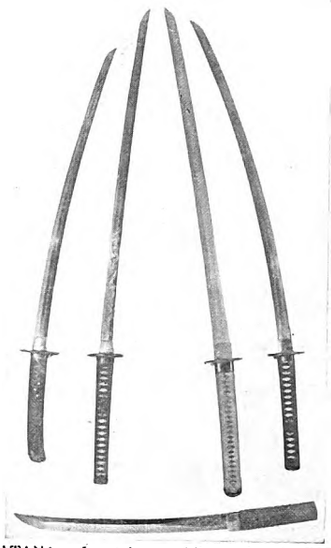

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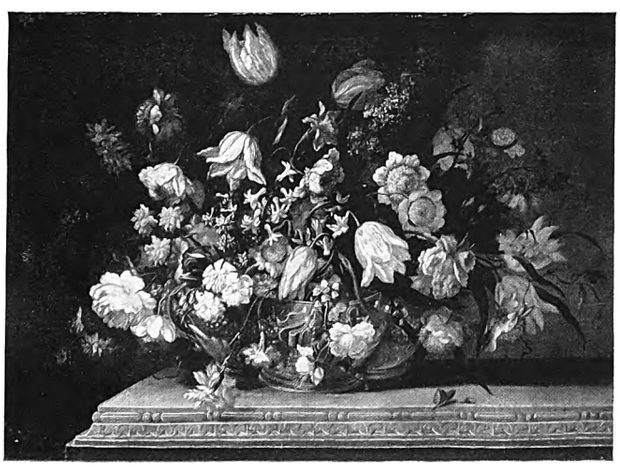

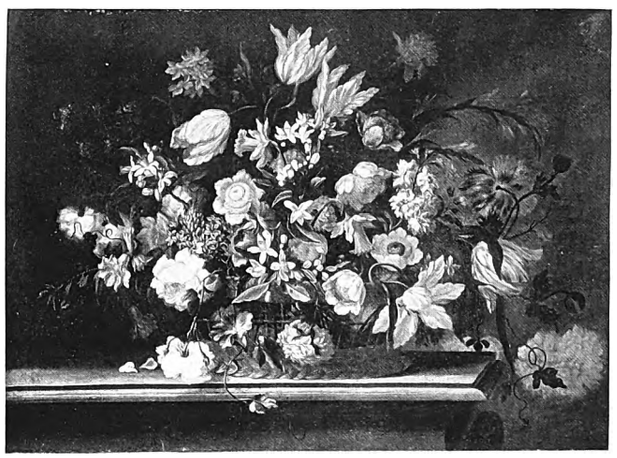

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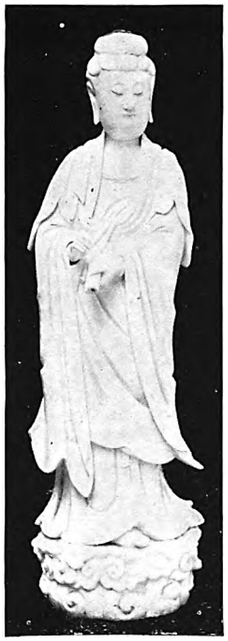

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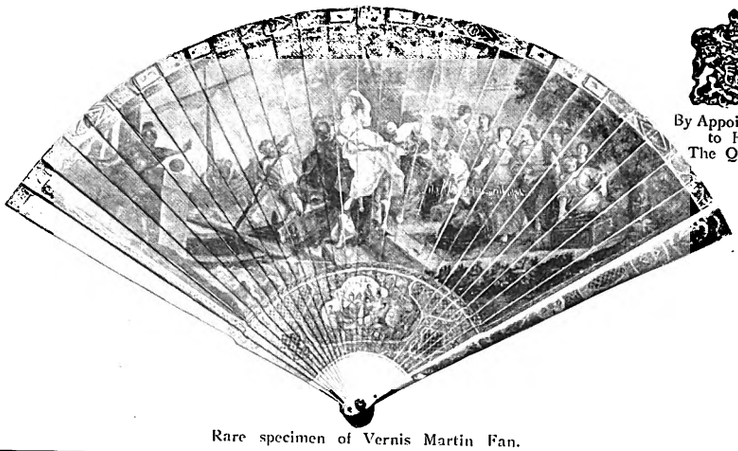

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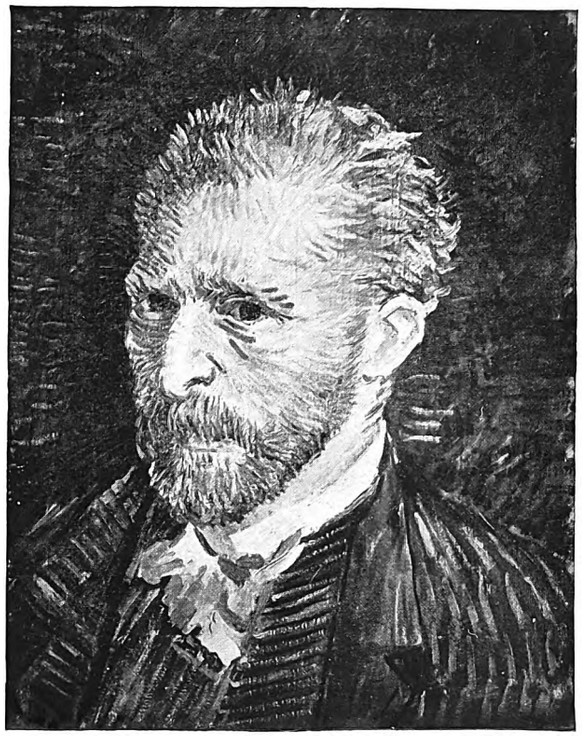

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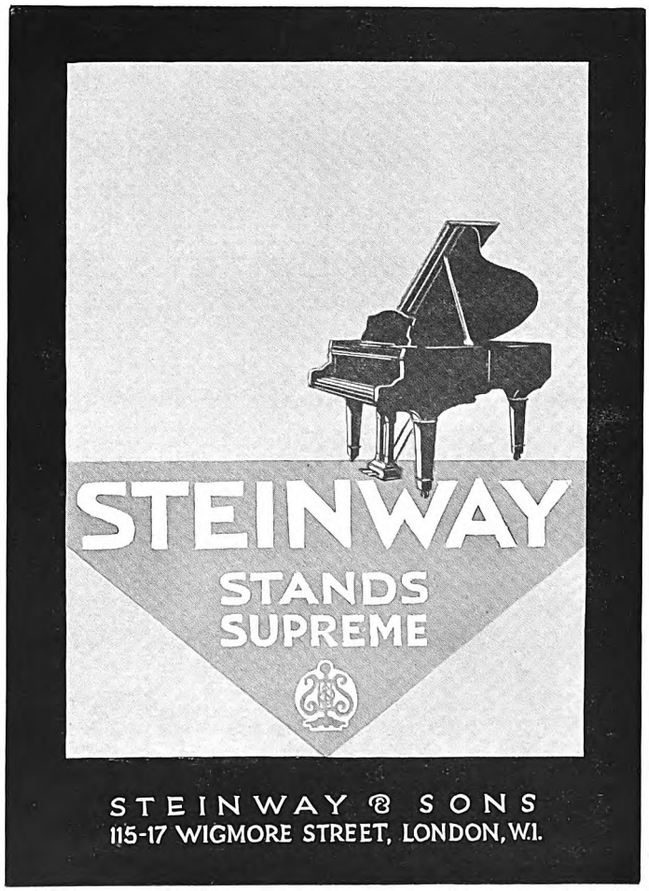

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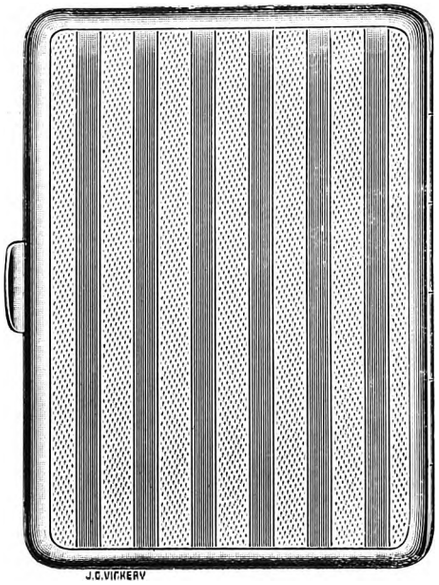

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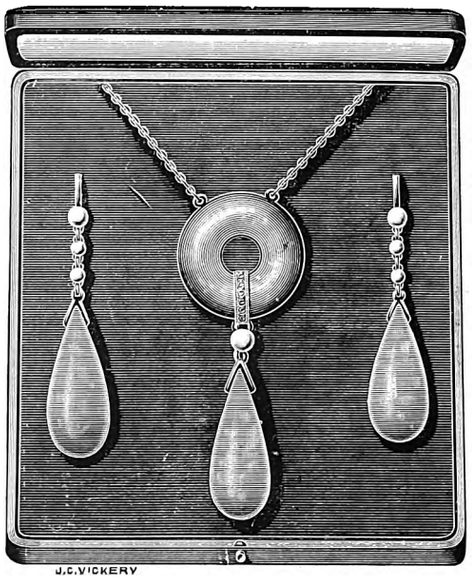

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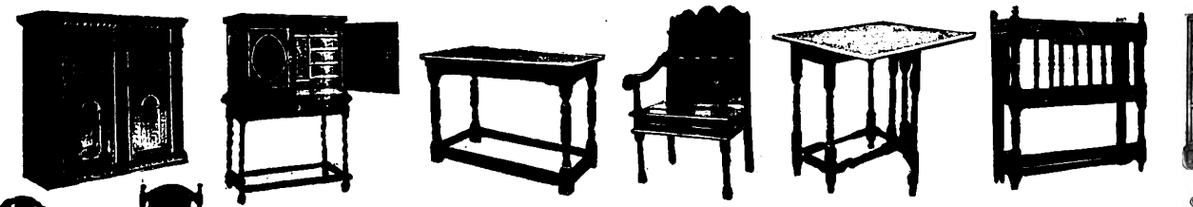

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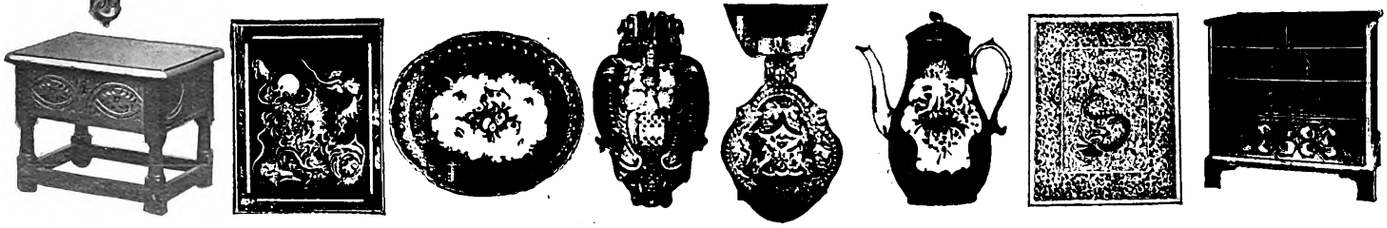

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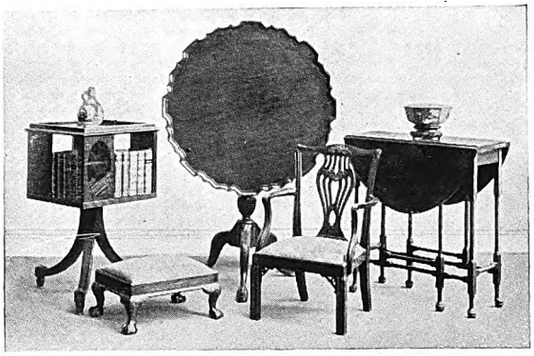

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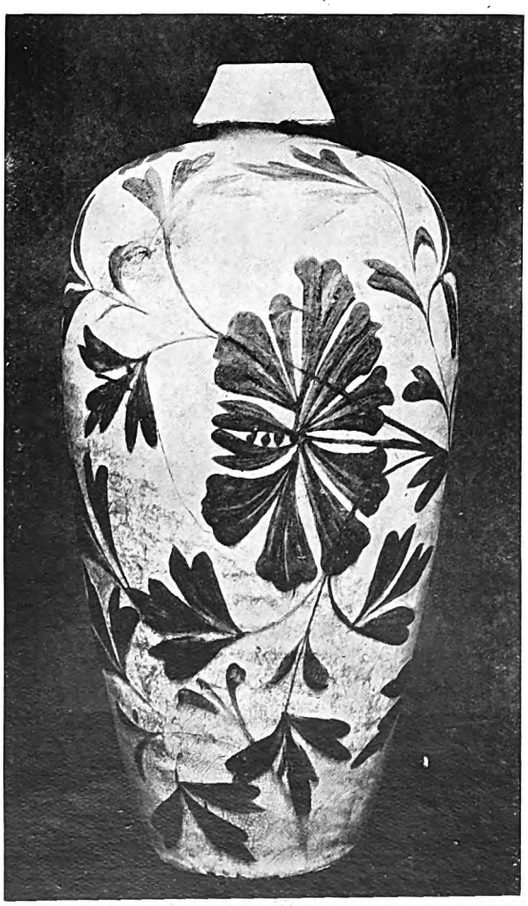

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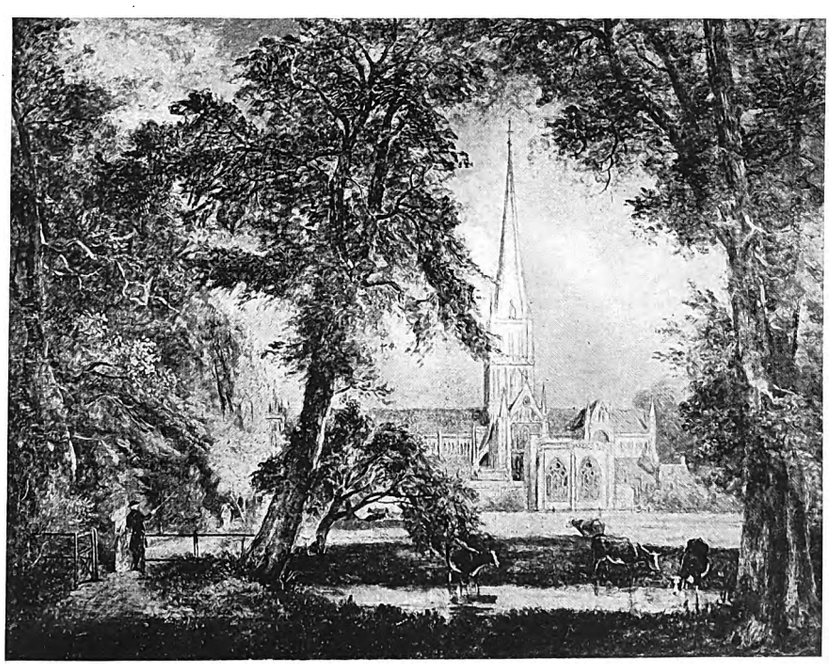

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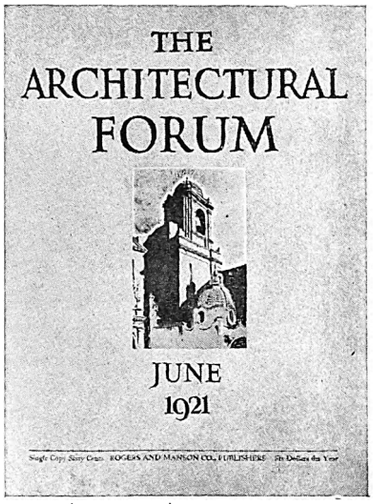

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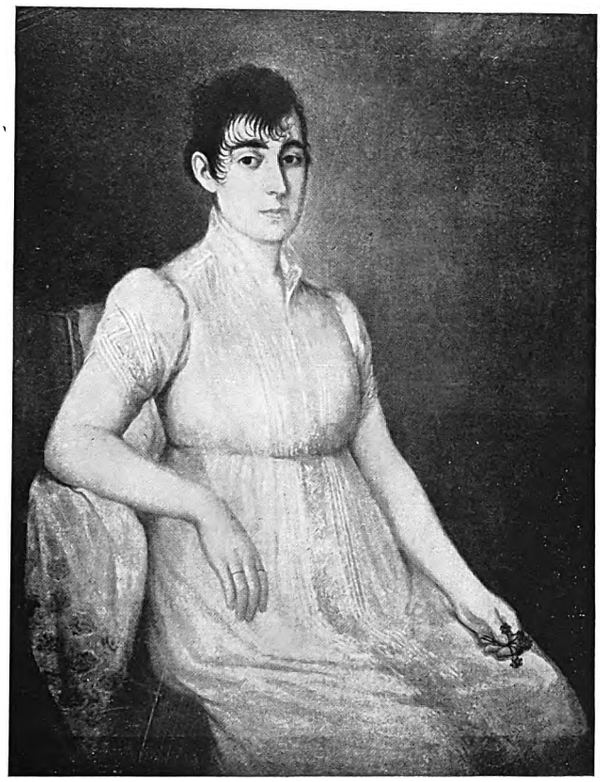

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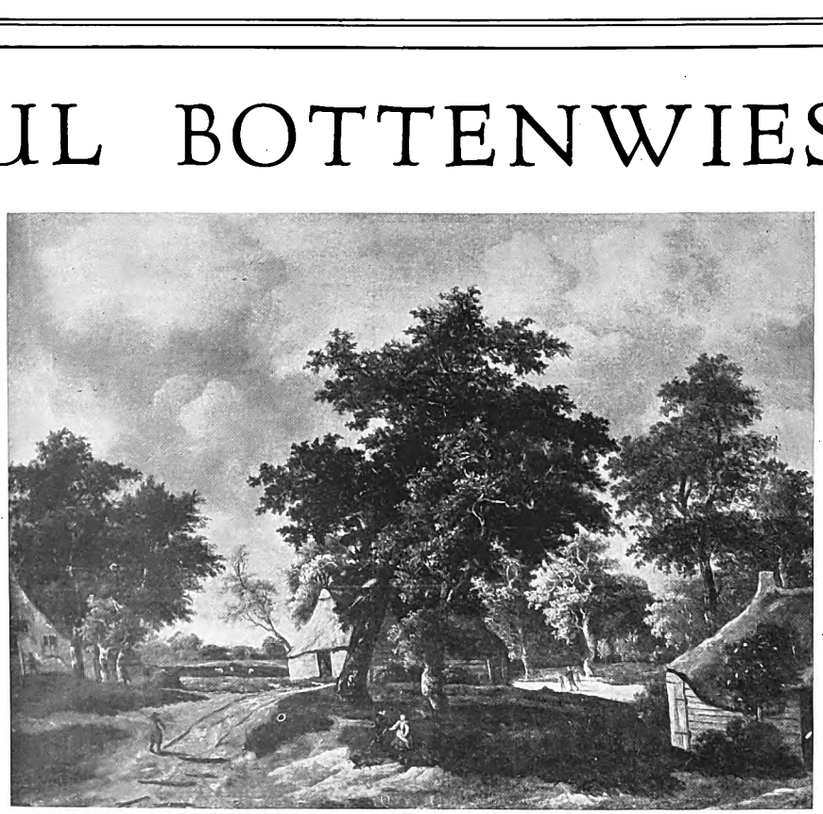

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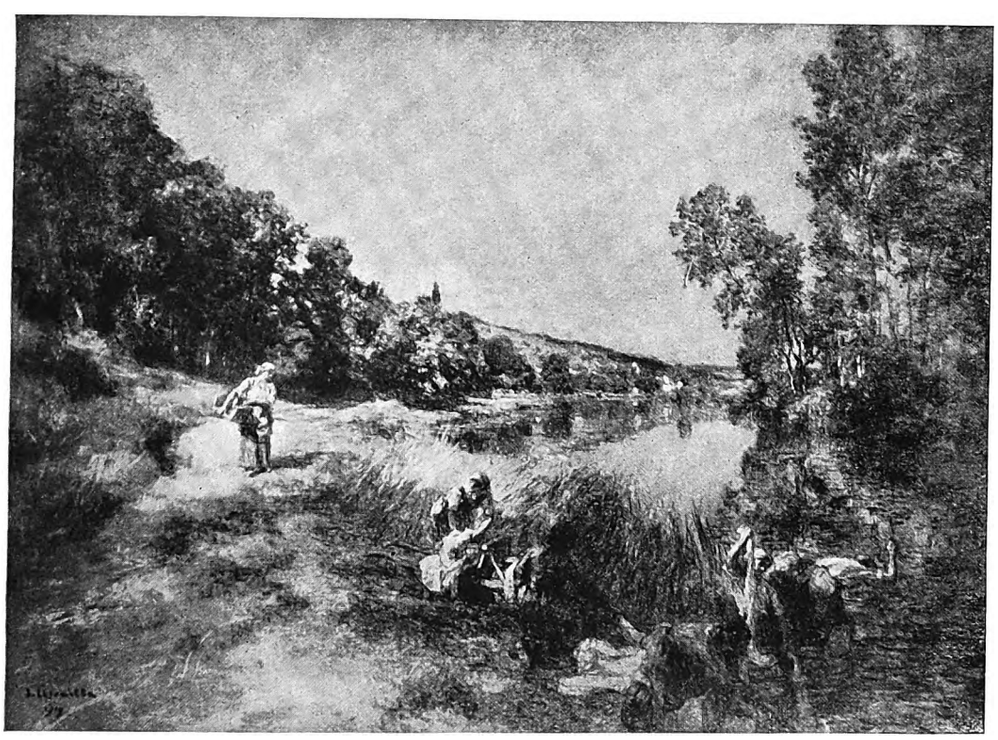

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